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Our cover illustration shows a reconstruction of a US Air Service pilot of 1918, wearing the original uniform described on pp.18-23. (Photo Mark Winiwski)

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EDITORIAL

We are delighted to welcome to our pages in this issue the first example of the work of the well-known American history painter **Don Troiani**, perhaps most widely known in Europe through his Civil War battle paintings reproduced as limited edition prints by Historical Art Prints Ltd. (PO Box 660, Southbury, CT 06488). These days it is rare for Don to illustrate for magazine publication, and we are grateful for his contribution to our continuing series by Ross Kimmel on the American troops of the Mexican War of 1846-48.

Don was born in New York City in 1949, the son of a commercial artist and an antique dealer — a valuable background. He studied at the Pennsylvania Academy of the Fine Arts and New York City's Art Students League. His work is represented in the collections of many major museums and galleries, including the Smithsonian's Museum of History and Technology, the US Army War College, US Marine Corps Museum, the Pentagon, West Point, the US Cavalry Museum, and many of the Civil War National Historical Parks.

Don's paintings have been widely



Don Troiani

published; and his own remarkable collection of historical military items has also been drawn upon for major exhibitions, by institutions including the Smithsonian. Many pieces have been photographed for publication, including the Time-Life Books series on the Civil War; and Salamander's *Fighting Men of the Civil War* series, which was highly praised in an 'MI' review for the excellent reference value of the close-up colour photographs of surviving relics. A founder member of the Society of American Historical Artists in 1980, and an active Fellow of the Company

of Military Historians, he is also a recipient of the National Guard's Meritorious Service Award.

Scottish BD insignia

Bryan Kilrain wishes to add a point to his article in 'MI' No.42. Colour photo F on p.27 shows insignia of 8th Bn., The Royal Scots, 44 (Lowland) Bde., 15 (Scottish) Division, c.1944. The author points out that in the original example illustrated the 2½in. square patch of Hunting Stewart tartan is attached 'on its side': the red line should run from top left to bottom right. Wartime photographs show insignia incorrectly worn in several instances; but we thought it best to forestall readers' letters on this point, given that p.13 shows the patch worn correctly placed on a helmet cover by a soldier of 1st Bn. The Royal Scots in the Gulf (fig.4).

'The Charge'

We have received a number of enquiries by post and telephone since the appearance of the first half of John Mollo's article on the filming of the 1968 epic *The Charge of the Light Brigade* (the sad death of the director Tony Richardson was announced as we go to press). The readers who have contacted us are unanimous in their pleas for information on the availability of this film on video. Our screen expert Stephen Greenhill has ransacked his references without success. If any reader has firm information, we would be delighted to publish it. **MI**

LETTERS



Chasseurs à pied

I read with great interest the article on the 1^{er} Régiment de Chasseurs à pied ('MI' No.41) illustrated with a splendid recreation of a sergeant, c.1810. According to the caption to the photograph on p.41, the eagle on the cartridge box is 'a non-regulation uncrowned eagle taken from an 1810 drawing by Berka.' I have in my collection a cartridge box eagle, believed to be from the Imperial Guard, that is perhaps a surviving example of this particular non-regulation style. It is made from thin stamped brass, and there are minute traces of a gold finish remaining. It is 9.75cm high by 10cm wide, and has two metal loops on the reverse to secure it to the leather. This eagle was 'liberated' from a museum in Waterloo by an American GI at the end of the Second World War; it was in the collection of Bill Williams of New York City from 1945 to 1951, when he gave it to Professor Francis Lord of Columbia, South Carolina; and Professor Lord gave it to me in January 1987. It is presently on a temporary loan to The Guards Museum, Birdcage Walk, London, where it is on display. John Hall Albion Michigan 49224 USA

Thomas Tyldesley

Further to Stuart Reid's most interesting gallery piece on Sir Thomas Tyldesley ('MI' No.40) I would like to note a few additional points which may be of interest. The painting mentioned is currently on loan to the County & Regimental Museum in Preston, Lancs.; and affords the opportunity to study both print and painting together. The print is clearly much later, as some background figures wear tricorn hats. The painting, however, may be closer in date to the happenings which Stuart mentions, but the background is not so clear — the town, for example, is not so obvious. I have conferred with both Wigan Leisure Services and Tyldesley Town Hall, but neither have a provenance for the work, which goes back beyond the early 19th century; nor is the painting signed.

There is a second painting believed to be of Tyldesley in store at the National Portrait Gallery, by an unknown artist and dated to 1645-50 (NPG 1571). It is said to be in a poor state of repair, but a reproduction is included in our Civil War in Lancashire booklet (reviewed 'MI' No.38); the two

READERS' COMPETITION RESULTS

Our competition in issues Nos.39, 40 and 41 attracted a heavy entry, of a high standard; thank you all for taking part, and for supporting 'MI' over the years. The correct answers were as follows:

(A1) Trebuchet (A2) King Gustavus II Adolphus of Sweden (A3) Fon Kingdom of Dahomey (A4) Donald Sutherland (A5) Charles Lancaster (A6) Maj. Gen. Stanislaw Sosabowski (A7) 1866 Chassepot (A8) Kiffin Yates Rockwell.

(B1) John Gadsby Champion (B2) Adua (B3) Broad gold lace edging (B4) US Navy SEALs (B5) White crescent moon (B6) Col. E.R. Rivers-Macpherson (B7) Col. Fred Burnaby (B8) A red devil.

(C1) The eyes — they are goggles (C2) Oak leaf spray (C3) Maiwand (C4) Lt. Col. Pierre Langlais (C5) Points (C6) The Sandbag Battery.

The winners

Our 3rd Prize winners of a year's free subscription to 'MI' are: **Mr. E. Dovey, London NW6; Mr. M.E. Humphreys, Blaenau Ffestiniog; Mr. G.S. Risebrow, Norwich; Mr. I. Thompson, Skelmersdale; and Herr K.P.E. Veltze, Schornbach, Germany.**

The joint 2nd Prize winners of leather-bound copies of 'The Thin Red Line' by D.S.V. & B.K. Fosten are: **Mr. P. Gaffney of Leeds, and Mr. D.M.L. Jones of**

Stevenage, Herts.

Our 1st Prize winner, and proud owner of the 1796 Light Cavalry officer's sword by Richard Johnston, is **Mr. Gary Plunkett of Sheffield**. Mr. Plunkett, 30, is originally from Sunderland, and is currently a senior computer systems engineer with Siemens Nixdorf in Sheffield. A wargamer for longer than he can remember, he has been an active Napoleonic re-enactor for the past six years, and is a former member of the 7th Regt. of Foot. He has travelled to Paris and Waterloo for re-enactment events; and believes that

everyone interested in a historical period should try to participate in such re-enactments — even if only once — for the educational value. 'You learn things you would never have suspected once you have had to cope with the physical reality of moving across country in period uniform and equipment; and to take part in a large-scale exchange of fire — even with blanks — is unforgettable.' A founder-subscriber to 'MI', his other current interest lies in early medieval subjects. **MI**

Gary Plunkett receives his sabre from editor Martin Windrow.



portraits do have a similarity, though the NPG painting shows full cuirassier armour — without helmet — a medal round the sitter's neck, and a slightly different hairstyle.

Stephen Bull
Curator, Old Sessions House
Lancs. County & Regtl. Museum,
Preston

Jacobite Colours

I am grateful to Mr. Ede-Borrett for advising me as to the present whereabouts of Glenbuck's colour (Letters, No.42); but I can assure him that the photograph upon which Angus McBride's excellent reconstruction was based shows the colour to be conventionally oriented. The moving of the sleeve for the staff to the top edge, presumably for display purposes, must have taken place some time during the last 100 years. It might be worth mentioning that at least one other colour in the NAM, probably of Civil War vintage, has been similarly mutilated at some time in its history.

The identification of No.7 on Wentworth's list is in some degree tentative, but in the context there is no reason why the old Royal Arms of Scotland should not be referred to as 'the Stewarts Arms' — particularly since they are prefaced by the definite article. The English motto 'Honi Soit Qui Mal Y Pense' has never formed part of the old Stewart/Scots Arms.

Finally, there is indeed a blue colour bearing a yellow saltire and labelled as 'Stewart of Ardshiel's (Appin) Regiment', displayed rather higher up the wall of the National Museum of Antiquities than the Scott colour described by Mr. Ede-Borrett.

Stuart Reid
21 Chirton West View
North Shields
Northumberland NE29 0EP

Elizabethan Horse

In response to my article 'An Elizabethan Light Horseman for Ireland' (MI No.39) I have received a most interesting letter from Mr. R.P. Jenkins, Senior Asst. Keeper of Archives at the Leicestershire Record Office. The record quoted below originates from Melton Mowbray parish church and is undated, but seems from internal evidence to date from the late Elizabethan period. It is difficult to compare the prices given in the two accounts, as they may reflect differences in quality or local availability (the Aylesford horseman travelled to London to obtain his equipment). Both horsemen received red caps, which may indicate some national or traditional link. The use of a linen cloth instead of a gorget is an interesting example of an attempt to save money and lighten the soldier's load. It is notable that this light horseman had no firearm, which makes his outfitting rather old fashioned for the period:

'The charges of a lyght horseman:

'For his horse paid to mr. henry poole of Dalbye...£4 12s; for the Saddell & bridell gerthes steropes sersingle petrill...13s 4d; for his booties...4s 4d; for his Spurres...8d; for his plate cote...26s 8d; for his sword...6s 8d; for his scull...18d; for his Red cap...2s; for his

dagger...3s; for gerdell & hangers...12d; for 5 yards de whit fresse (frieze) to make him a Jerkin & sloppes...5s 6d; for a yard of linen cloth to tye about his neck in steade of a gergett (gorget)...13d; for his uppermost grene cote conteyning one ell (45in.) of brode cloth...12s 10d; for pointing rebin (ribbon) for the same...10d; for his staff...5s 6d; for arming pointes...6d; for his Saddell cloth...12d; for his boote hose...18d; for his Condyth (conduct) money...53s 4d; for making a Jerkin a payre of sloppes & a payre of boote hose...16d; Totall of that charge Amounteth to Summa...£11 3s 7d.' (Leicestershire Record Office ref. DG 36/192)

I am very grateful to Mr. Jenkins for bringing this record to a wider audience, and would like to hear if readers have other examples.

John Tincey
Willow Cottage, Rose Hill,
Withersfield, Suffolk CB9 7SE

Mounted Infantry

(The following letter and accompanying photographs, kindly submitted more than a year ago, were mislaid in the 'MI' office and have only just come to light. We apologise to Mr. Adamson, and are glad to share them with readers, since they are just as interesting as when originally submitted — Ed.)

The two articles (MI Nos.14 & 15) on British Mounted Infantry were very interesting. I have enclosed copies of three photographs which may be of interest. They show my great-grandfather, Charles Barter, who served in the 2nd King's Royal Rifle Corps between 1889 and 1902. The three pictures show him at different times during his service with the Mounted Infantry Company of that Battalion.

The first was taken in Aldershot in 1890, probably early in the year as he passed a Class of Instruction for Mounted Infantry on 5 May 1890. He is shown in rifle green jacket, MI pantaloons, blue puttees, ammunition belt and 'pill box' cap (he later described the latter as a most unsuitable headgear for wearing on horseback).

The second photograph was taken at Wynberg, near Cape Town, South Africa, in 1897. Charles' Mounted Infantry Certificate credits him with MI training (giving, rather than undergoing) at Wynberg from 16 July 1897 to 2 March 1899. It shows him on horseback, viewed from the opposite side to that on p.23 of MI No.15, thus displaying the arrangement of kit on the left side of the horse. He wears a khaki jacket and trousers, but blue puttees. The initial intention was to photograph him from the other side, to show off his sergeant's stripes; but apparently this involved either showing the camp as background, or the horse smelling its food being prepared and becoming restive.

The third picture, also taken at Wynberg in 1897, shows the CO and NCOs of the 2nd KRRC Mounted Infantry Company; Charles is second from left in the middle row. In the picture are one captain (possibly Capt. E.P. Jerrold), one CSM (possibly A.S. Fuller), one farrier sergeant, two sergeants, five corporals, and three others whose chevrons are obscured but who are probably sergeants. It is inter-

esting for the variety of jackets worn, and the marksmanship badges worn by several of the soldiers. Sergeants' jackets appear to have twisted shoulder cords while those of corporals have conventional shoulder straps. Note also the loose rifle slings typical of a Rifle Regiment.

Another interesting point about Mounted Infantry appears in Lt. Col. J. Moncrieff Grierson's *Scarlet into Khaki* (1899, and republished by Greenhill Books, 1988), in which average remount prices for 1898 are quoted. Household Cavalry mounts averaged £50 each; infantry transport horses, £40; but Mounted Infantry horses only £30.

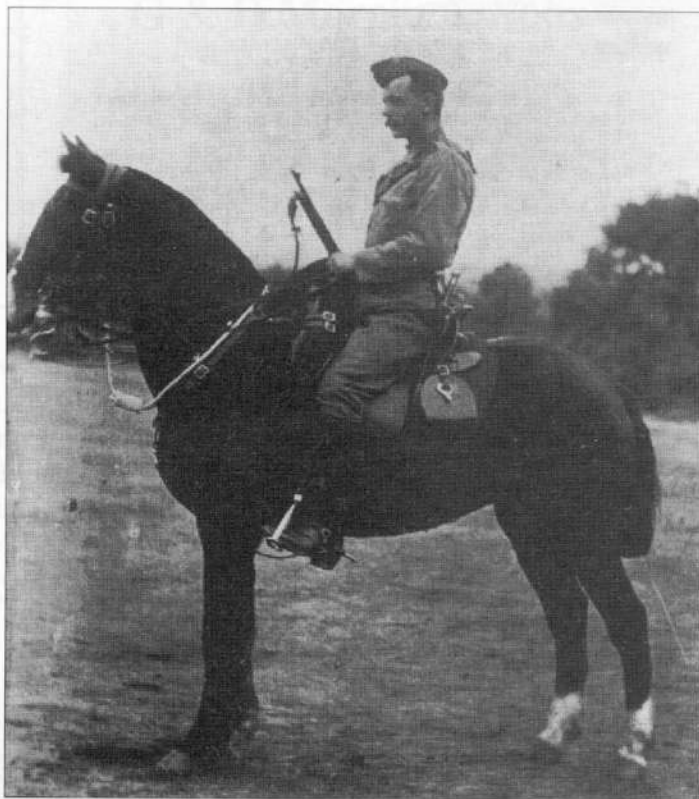
David N. Adamson
12 Hyrons Close, Amersham
Bucks. HP6 6NH



Above:
Pte. C.F. Barter, 2nd KRRC,
Aldershot 1890 — see Mr.
Adamson's letter.

Below:

Sgt. C.F. Barter, 2nd KRRC MI,
Wynberg, S. Africa, 1897.



Bottom:
Officer and NCOs, 2nd KRRC MI
Coy., Wynberg, S. Africa, 1897.

REVIEWS

'Uniforms and Insignia of the Luftwaffe: Vol.1: 1933-40' by Brian L. Davis; Arms & Armour Press; 256pp., ill. throughout; index; £40.00

Readers familiar with Brian Davis's previous books in a comparable format on *German Army Uniforms and Insignia 1933-1945* and *British Army Uniforms and Insignia of World War Two* will know the level of care and detail to expect from his latest monumental work of reference; and will not be disappointed. The present title is organised and designed in the same way as those essential pillars of any collector's bookshelf. It is sad to note that the nine years which have passed since the appearance of the British title have seen a jump in price from £11.95 (how unbelievable that now seems) to nearly four times as much; but general price inflation, and the inescapable cost of such lavish illustration, must take the blame. The present book lacks even the minimal colour content of the earlier titles, apart from a very handsome dust wrapper by Malcolm McGregor. The reviewer is all too well aware of the cost of colour printing; but feels that the publisher might have been wiser to include, even if only on endpapers, at least a chart of *Waffenfarbe* shades.

That said, this book is simply unmissable for any serious student of the subject. It contains — if we count, as the publisher's publicity department do, the separate images in e.g. insignia sequence charts — more than 700 monochrome illustrations; hundreds of photographs of items being worn are supported by clear and attractive line and tone drawings of details.

The division of this vast subject into two volumes cannot logically be achieved purely on a chronological basis, and the author explains his choice clearly in his introduction. The most important point to note here is that the protective clothing and associated insignia of the Fallschirmjäger, and Luftwaffe flying clothing, have both been left for treatment in Volume 2. This present volume begins with the DLV, and follows uniforms, badges and accoutrements of formations and branches, ranks and functions in a logical sequence, and great detail, through to the notional cut-off date. To list all the headings would take a couple of columns of this magazine; suffice it to say that Mr. Davis covers everything from general officers' parade order to private's sports strip, and from aircrew service dress to the armbands of civilian lift operators in the Air Ministry...

Among the organisations included, apart from the air and ground core of the Luftwaffe, are the DLV; Air Traffic Control; Flieger-HJ; Regt. 'General Göring'; SA-Regt. 'Feldherrnhalle'; Legion Condor; Air Ministry and salaried civilians; Forestry Service; Paratroops; Fire Services; and all kinds of Administration Officials. The text is massively detailed and supported by comprehensive tables — the *Waffenfarbe* section alone occupies 18

pages of print.

There are some books which are self-evidently vital to any collection, and become the norms by which all others in their field must be judged. A number of them are written by Brian Davis, and this is the latest. We await Volume 2 impatiently. **MCW**



Osprey Men-at-Arms series; all 48pp., approx. 40 b/w illus., 8 colour plates; p/bk, £5.99

November publications:

MAA 239 'Aztec, Mixtec and Zapotec Armies' by John M.D. Pohl, plates by Angus McBride.

This fascinating title covers the armies of pre-Columbian Mexico during the medieval period: the Aztecs of the Triple Alliance, their rivals the Chichimec, and their contemporaries the Mixtec and Zapotec. The text, by an American archaeologist, gives the clearest summary we have encountered of the nature of these societies, their tactics and history, geography, costume and weapons; it is based, apparently, on recent advances in deciphering the hieroglyphic codices which record the complex political relationships of these peoples. The monochrome illustrations are a mixture of museum artifacts, drawings from the codices, and maps. The plates by Mr. McBride are quite dazzling — the extraordinarily colourful ritual and war costumes, body paint and jewellery of warriors, nobles, peasants and priests are perfect subjects for his style. Highly recommended. **JS**

MAA 240 'Frederick the Great's Army 2: Infantry' by P.J. Haythornthwaite, plates by Bryan Fosten.

Following MAA 236 on Frederickian cavalry, this title covers the character, organisation, tactics, uniforms, equipment, and — in a concise summary — regimental commanders, battle honours and uniform distinctions of musketeers, fusiliers, grenadiers and garrison units. The text makes a clear, accessible and inexpensive introduction to a subject covered in more depth in other books which are neither inexpensive nor accessible — as one has come to expect from this author. The mono illustrations are mostly after Menzel and Röchling. Mr. Fosten's glowing plates offer no less than 31 figures of officers, NCOs, musicians, and soldiers of all categories in sharp, cleanly coloured detail. A first-class and long awaited addition to the MAA list. **JS**

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American Forces in the War with Mexico, 1846-48(3)

ROSS M. KIMMEL

The first part of this series ('MP' No.40) described the course of the war; and reproduced some interesting contemporary photographs and eyewitness paintings. Part 2 ('MP' No.42) covered the procurement, supply, and campaign deterioration of uniforms of the Regulars; and illustrated infantry uniforms and accoutrements, both in reconstruction and from the Smithsonian Institution and private collections. In this part we illustrate items of mounted uniform; and STEPHEN E. OSMAN describes an interesting surviving jacket and cap of the 2nd US Dragoons.

A DRAGOON'S JACKET AND CAP

As young James H. Bell hung up his cap and jacket in 1847 he could hardly have thought that his old army uniform could ever generate so much excitement. Bell had just been discharged in a Louisiana hospital camp after 60 days in Mexico serving with General Winfield Scott's dragoon escort from Mexico City to Vera Cruz. While on that duty Bell had suffered varicose veins received in a fall by his horse, and was left behind at Jalapa. Ex-Private Bell later moved to the wilds of Wisconsin and Minnesota Territory, working among other jobs as a riverboat pilot. Years afterwards his family donated his cap and jacket, pepperbox pistol, and playing cards he used in the Mexican War to the Minnesota Historical Society, where they are carefully preserved today.

The Second Regiment of United States Dragoons had been organized for the Florida campaign of 1836, fighting the formidable Seminole Indians there until 1842. A year later, redeployed west, the regiment suffered the disgrace of redesignation as a dismounted Rifle Regiment. The dragoons were given their horses back in 1844, and six companies joined Winfield Scott in his campaign

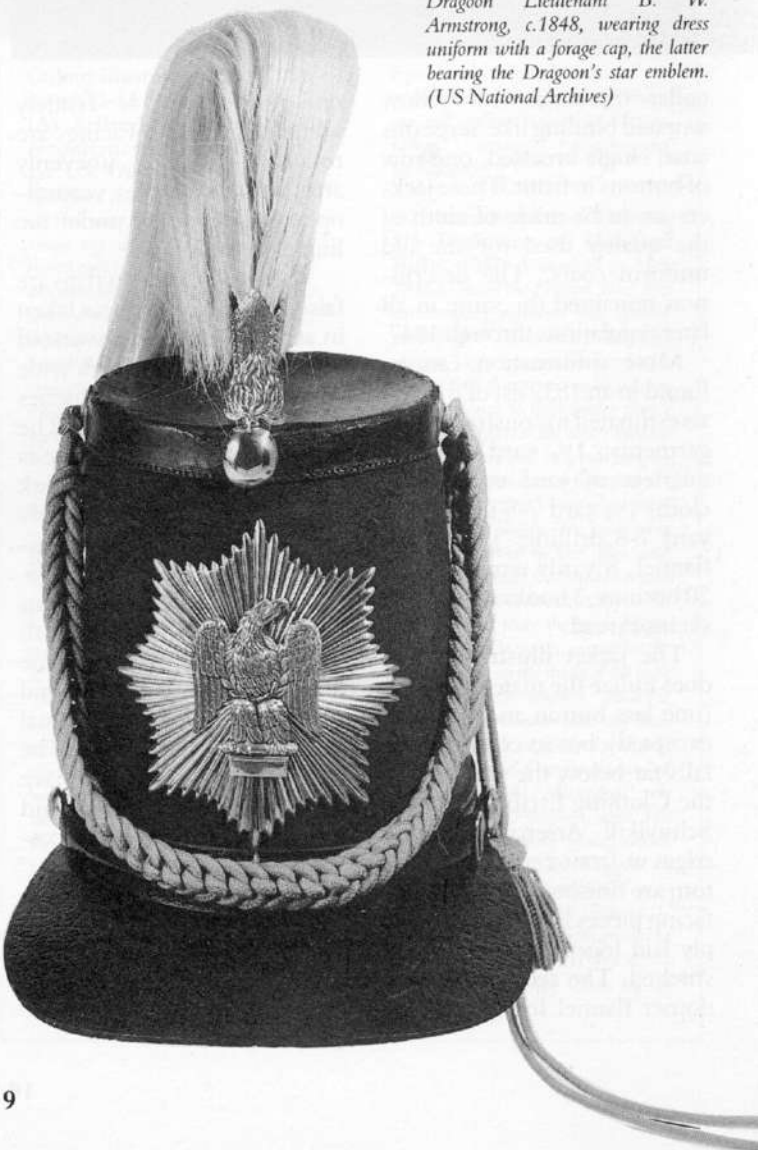
to Mexico City in the spring of 1847. Participating in the Battle of Cerro Gordo and the assaults on Mexico City, the 2nd Dragoons remained in country as part of the hard-pressed Army of Occupation. While on this duty they were joined by newly enlisted Private James Bell.

The winter service uniform jacket worn by dragoons was similar to that of other branches of the service. Jackets, or 'roundabouts', had been issued to American soldiers since at least the War of 1812. Enlisted men were allowed one woollen jacket per year, along with a similar but untrimmed cotton drilling jacket. Both were issued seasonally. The Bell uniform jacket is actually the fatigue jacket for dragoons, first described in the regulations of May 1833 as: 'Blue cloth for winter, white cotton for summer; stand up

Dragoon enlisted man's dress cap (shako), described in the regulations as 'black beaver, seven and a half inches deep, with lackered sunk tip (sic)... with a band of black patent leather to encircle the bottom... a strap of black patent leather, fastened to each side of the cap, to be worn under the chin.' A white horsehair pompon, a starburst plate with the federal eagle, and yellow cord denoted the Dragoons. Infantry dress caps had white feathers, a bugle and eagle, and no cord. (Smithsonian Institution)



Above:
Dragoon Lieutenant B. W. Armstrong, c.1848, wearing dress uniform with a shako cap, the latter bearing the Dragoon's star emblem. (US National Archives)





Rear view of the Dragoon dress uniform coat preserved in the Smithsonian Institution collection — the provenance of this collection, and acknowledgements for access, are given in Part 2 of this series, 'MI' No.42. See colour fig.B for front view of this coat. Note the tails, shorter than those of the dress coats of dismounted corps and lacking their central vent. (Smithsonian Institution)

ton cloth added, no doubt to permit more comfortable wear folded back.

Bell's diminutive size — the jacket breast measures barely 35in. — probably explains the use of only 11 buttons on the front. The jacket was probably issued and altered just prior to Bell's discharge, as it shows little actual wear from use. James Bell's departure from Mexico with the Hospital Brigade may explain the jacket's poor quality of construction. In the fall of 1847 Brevet Captain James Irwin, Acting Quartermaster General of Scott's army, set up an extensive system in Mexico City to manufacture uniforms for the Army of Occupation. Not until the next year were supplies of better quality Philadelphia-made uniforms

available. The issue of expedient but sub-standard Mexican-made clothing to members of the departing Hospital Brigade would seem reasonable.

The cap

James Bell's forage cap is the only example known with its original branch-coloured band intact. The cap adopted in 1839 proved quite popular, at least compared to the folding leather forage cap it replaced. According to an 1844 listing, each cap required in construction: 7 inches 6-4 waterproof blue cloth; 9½ inches 7-8 muslin, unbleached; 2 skeins blue thread no. 35; ¼ sheet of wadding; 2 buttons; ¾ yard black galoon; 1 yard cane; ⅓ oz. curled hair; leather trimmings, (brim, chinstrap, sweatband).

The folding cloth 'cape' of Bell's cap has been carefully cut off and the lining and padding, chinstrap, and original side buttons are no longer present. It should be noted that the 2nd Dragoons are mentioned as having sometimes removed the padding of their

collar trimmed with yellow worsted binding like Sergeants coat; single breasted, one row of buttons in front. These jackets are to be made of cloth of the quality used for the old uniform coats.' The description remained the same in all later regulations through 1847.

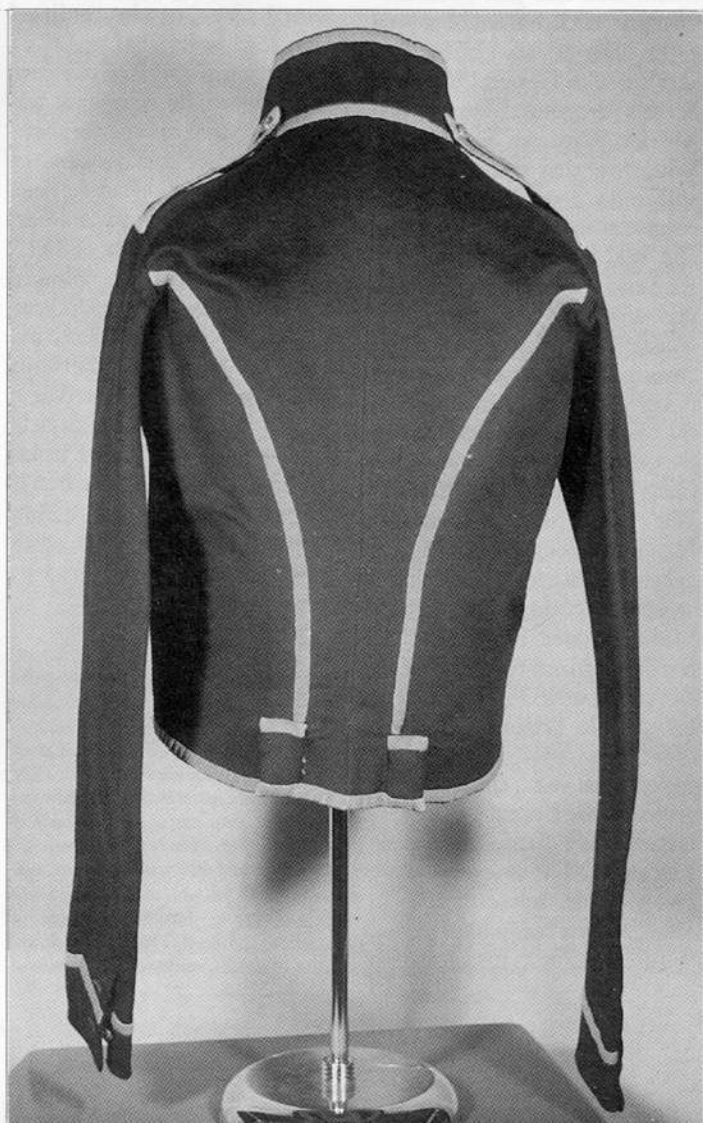
More information can be found in an 1839 list of materials estimated to construct these garments: 1¼ yard 6-4 (six quarters of yard wide) blue cloth; 1¼ yard 7-8 muslin; ⅛ yard 7-8 drilling; 1 yard 7-8 flannel; 8 yards worsted lace; 20 buttons; 3 hooks and eyes; 8 skeins thread.

The jacket illustrated here does utilize the materials listed (one less button and less tape excepted), but its construction falls far below the standard of the Clothing Establishment at Schuylkill Arsenal. External edges at front centre and bottom are finished raw, body and facing pieces having been simply laid together and coarsely stitched. The cream-coloured domet flannel lining with its

one-piece back is crudely whipped together. Facings are roughly cut and unevenly attached. A single vertical-opening pocket lies under the lining on the left side.

The external pocket flaps are false, and little care was taken in attaching the ⅜ in. worsted binding, sewn with both wide running and felling stitches used indiscriminately. The muslin lining of one sleeve is boldly marked in ink '2D.Co.G.No.75', presumably for Second Dragoons, Company G, soldier number 75. Private Bell has modified his jacket by lining the collar with black velvet, and at the same time removing one hook and eye and reversing the normal placement of the others. The extremely long sleeves have had an extra cuff button and inside cuff facings of blue cot-

Rear view of Dragoon winter fatigue jacket — see colour fig.C. Note the rear seam and cuff trim in yellow worsted lace, and the two laced 'cushions' at the base of the rear seams. (Smithsonian Institution)

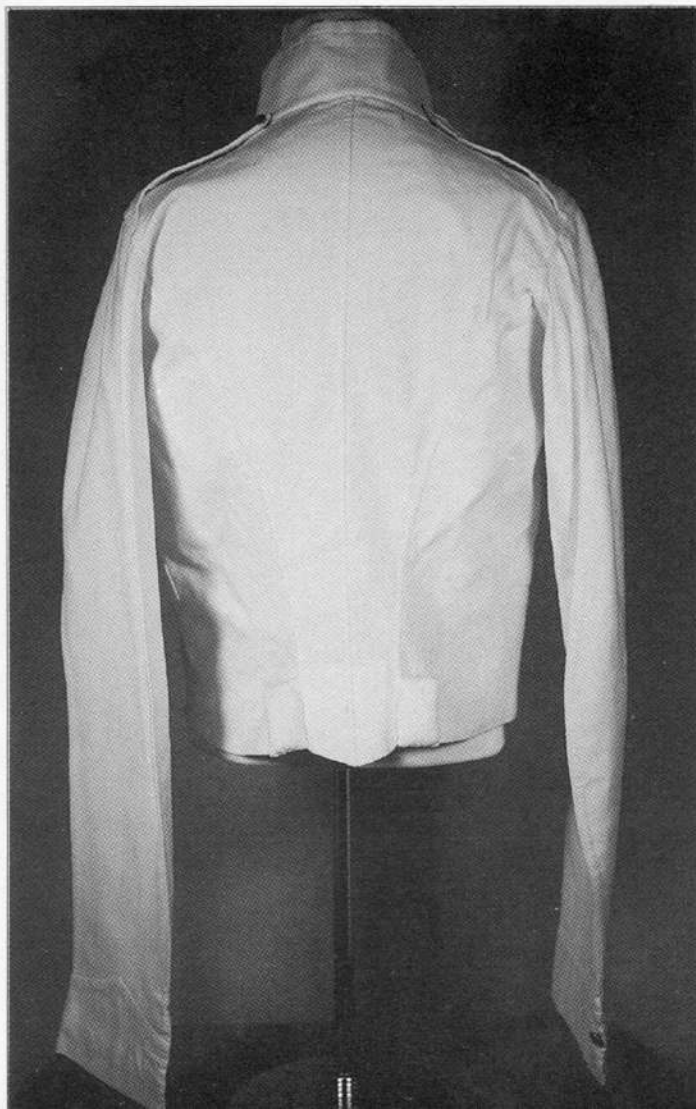


caps to create a more rakish appearance.

The decorative yellow band of 1½ in. worsted tape has been crudely basted to the top and bottom of the capband, and clearly shows the shadow of, and hole from the attachment loop of, a now missing company letter 'G'. Use of the coloured band is well documented among troops serving in Mexico, and seen in the Walker paintings (see 'MI' No.40, pp.28-29). The bands continued to be worn after the war; an 1850s forage cap with white band, used by a 10th Infantry bandsman, is listed as once having been in the Minnesota Historical

Right and below:

Front and rear of a US Dragoon's summer fatigue jacket; the question of the issue of white fatigue jackets to troops in Mexico is discussed in detail in Part 2 of this series, 'MI' No.42. More elaborately made than the equivalent jackets of dismounted corps, this unlined cotton jacket was also authorized for the Mounted Riflemen, with the appropriate button. Note the 15-button front; the inset pointed cuff, with a single button; and the 'cushions' at the base of the rear seams, to support the sabre belt. (Smithsonian Institution)



Colour illustrations on pp.12-13:

(A) Artist Don Troiani has reconstructed a private of the 1st US Dragoons in winter fatigues during the first year of the war. He wears the M1839 forage cap without a yellow band (worn only by the 2nd Dragoons); the dragoon fatigue jacket with yellow worsted trim; and uniform trousers of sky blue with a yellow seam stripe. He carries the M1843 Hall carbine, a percussion breech-loader, attached to a whitened buff leather sling over his left shoulder by a swivel clip. Not visible but usually carried would be one or two M1842 muzzle-loading percussion pistols; by the end of the war some of the 1st Dragoons received Walker Colt revolvers for trial. On his left side would hang the M1840 dragoon sword slung from the whitened buff waist belt, with a shoulder strap over the right shoulder to help support its weight (it was widely known as 'the wristbreaker'). A percussion cap pouch is visible on the belt, right of the oval brass 'US' plate; the use or absence of cap pouches in Mexico has been hotly debated, but the author has recently told of ordnance returns for the Vera Cruz depot which list cap pouches. A black leather cartridge box would be worn on the waist belt behind the right hip. All horse furniture is of the Ringgold pattern of 1844. (Painting by Don Troiani, photograph courtesy Historical Art Prints Ltd., Southbury, CT)

(B) US Dragoon uniform coat, from the Smithsonian Collection. Except for the bullion lace and chevrons, which are unexplained (there is a dragoon musician's coat similarly trimmed) this is the regulation dress uniform coat. The cuffs have pointed facings rather than the buttoned slash of other corps; additionally, 'brass shoulder knots' (sic) were to be worn — they are absent here. Sergeants and musicians were authorized yellow worsted lace binding on collars and cuffs. Sergeants and corporals were to wear three and two downward-pointing chevrons; colour was not specified but probably yellow. The dragoon button is yellow metal with the federal eagle device, bearing 'D' in its shield. This jacket was worn with the dress cap (shako), and uniform trousers of sky blue, with double ½ in. yellow seam stripes for sergeants and single stripes for corporals and privates. (Photo courtesy Smithsonian Institution)

(C) US Dragoon winter fatigue jacket, from the Smithsonian Collection. The dragoons were considered an elite corps, and their fatigue jackets were finer than those of other branches of service. The blue cloth was of the quality of the uniform coat rather than the kersey used by other corps. More liberally trimmed than other fatigue jackets, the dragoon model was fully lined in flannel with quilted padding in the front. The pocket welts are purely decorative. The buttons are smaller versions of those on the uniform coat. Eyewitness paintings indicate the universal use of this jacket with forage cap and uniform trousers in Mexico. (Photo courtesy Smithsonian Institution)

(D) Reconstruction: Private, US Regiment of Mounted Rifles, 1847. Authorized in May 1846 to patrol the Oregon Trail, this ten-company regiment was instead packed off to Point Isabel, Texas, to support Taylor's army. Scarcely had it arrived there than it was on board ship for Vera Cruz to fight under Scott's command. Most of the unit's mounts were lost at sea and only two companies were remounted, to fight guerrillas hounding Scott's lines of communication and supply. The remaining companies served as foot rifles, and won Scott's praise for their behaviour in the storming of Mexico City.

The Rifles wore the same fatigue jacket as the Dragoons, except for 'R' replacing 'D' on the shield of the eagle buttons. Their trousers, however, were dark blue rather than sky blue, and bore a black stripe edged with yellow worsted cord. Our figure is armed with the M1841 'Mississippi' rifle and the M1840 dragoon sabre. His saddle is the Grimsly model, which began to supersede the Ringgold in 1847. (Photo, model and props courtesy Don Troiani. All clothing — here, as in our reconstructions of infantry uniforms in 'MI' No.42 — is courtesy of County Cloth Inc. of Paris, Ohio.)

A



B



D. T. ...
© 91

D



C





Society collection.

The heavy leather visor of Bell's cap has been jacked on the flesh side and the inward-facing skin side is dyed black. It is attached with a folded leather welt. The sweatband is black goatskin morocco, laced at top with a thin worsted cord passing through closely spaced vertical slits. Stitched to the top and bottom of the seam allowance of the capband under the sweatband in front is a stiffener of deerskin nearly as wide as the headband and as long as the visor. Pertinent

Left and below left:

Front and rear views of the winter fatigue jacket of Private James H. Bell of Co. D, 2nd US Dragoons, preserved by the Minnesota Historical Society. The text gives a detailed description; but note the obvious differences in comparison with the Smithsonian Collection jacket (colour fig.C), particularly at collar, cuff, and lower rear. The cloth of the Bell jacket appears very much darker than that of the Smithsonian example — virtually black; note lack of 'cushions' at rear, and vertical line of yellow worsted lace at the outside edge of the cuff vent. (Courtesy Stephen E. Osman/Minnesota Historical Society)

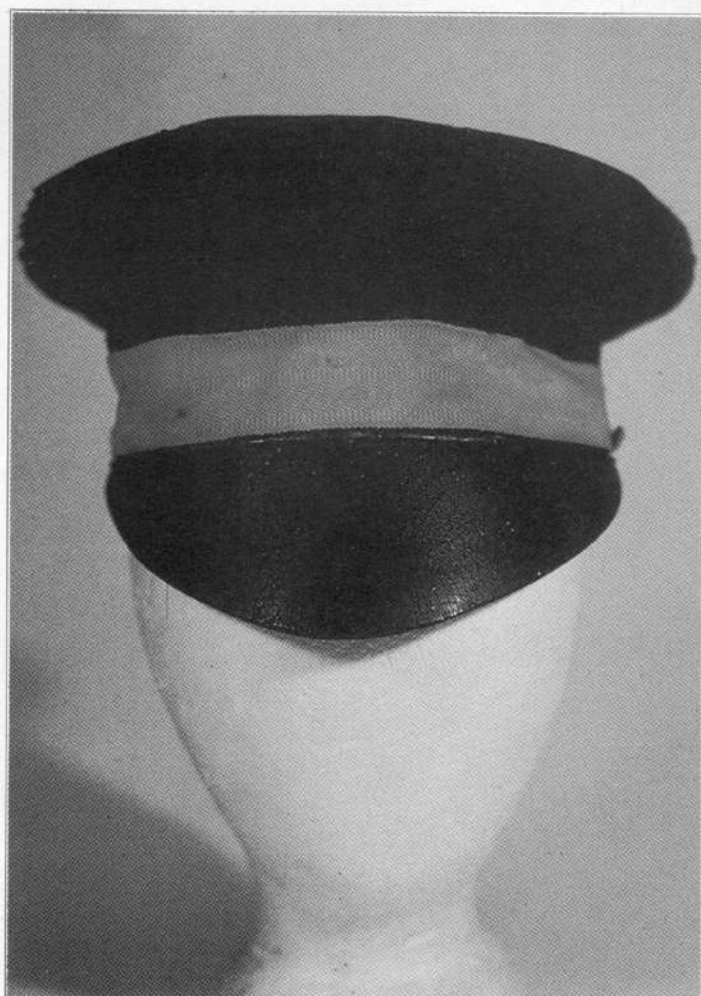
measurements of the cap include: crown, $11\frac{3}{8}$ in. diameter; rise pieces (four), $1\frac{7}{8}$ in. wide, $7\frac{1}{2}$ in. along top, 6 in. along bottom edges; band, $2\frac{1}{2}$ in. wide, $22\frac{3}{4}$ in. long; sweatband, $1\frac{7}{8}$ in. wide; visor, $2\frac{1}{2}$ in. at widest, $10\frac{1}{4}$ in. long.

James Bell's uniform offers a rare chance to examine actual clothing worn by a member of the flamboyant 2nd Dragoons. More importantly, it is a well-dated supplement to the several never-issued, and more loosely dated Regular Army garments of the Mexican War period now in the National Museum of American History.

To be continued: future parts of this series will illustrate and describe the uniforms of the specialist corps, and Volunteers. **MI**

Below:

The forage cap of Pte. Bell, 2nd US Dragoons, as described in the text. It is of 'type I', with a sharply angled peak; its main interest lies in the survival, possibly unique, of the yellow corps-coloured band — note details of weave. (Courtesy Stephen E. Osman/Minnesota Historical Society)



A 17th Lancer of 1854 Reconstructed (3)

ALAN LARSEN

The first and second parts of this series ('MP' Nos.39 and 41) described and illustrated the reconstruction of uniform and personal equipment. This concluding part covers the saddlery. Readers should refer back to the colour photographs in No.39.

Before describing individual items, it is worth considering the likely general condition of the 17th Lancers' saddlery during the Crimean War. As early as August 1854 Lord Lucan, commanding the Cavalry, noted of his command: 'their belts, leathers and appointments, both of man and horse, are rusty and dirty'⁽¹⁾. Evidently the supply of cleaning materials had already begun to break down, resulting in a decline in the condition of both saddlery and accoutrements. By late October and the battle of Balaclava this deterioration must have been increasingly obvious.

The following winter months would have seen the situation worsen, with the Light Brigade's surviving mounts pressed into service as baggage horses. This expedient, part of a desperate attempt to feed the infantry camped in the snow around Sebastopol, was only partially successful. Precious little food and forage was actually delivered to the army, and under these circumstances the provision of saddle soap and brass polish was undoubtedly a low priority. Come spring 1855, and the harness of the few remaining troop horses must have been in a sorry state.

In planning this article it has been felt that, given the constraints of space, the purpose and design of certain articles (e.g. stirrup irons, lance buckets, blankets, etc.) was self-evident and need not be discussed. Other items are, however, worth considering; and we will now attempt to describe these in an accessible manner.

BRIDLE

As per British military saddlery in general, the Light Cavalry bridle of the 1850s would have been of sturdy construction, with solid brass fittings and double-sewn lin. and $\frac{3}{4}$ in. leather straps used throughout. Its most obvious characteristic, which distinguishes it from all later patterns, is its inverted 'Y'-shaped facepiece. This represented a departure from the more typical crossed facepiece of earlier Light Cavalry bridles, though such an arrangement was still found on the bridles of

officers' chargers. These, it is worth noting, were ornamented with decorative leather rosettes and, in some cases, with polished cowrie shells; decoration on ORs' bridles was confined to a single plain brass dome attached to the central junction of the facepiece.

Properly speaking the complete bridle is composed of four pieces: the headcollar, the bridoon bit, the curb bit, and the amulet. Viewed together this may be found a baffling conglomeration of strapping and ironware; it is comprehensible, however, if each part, and its purpose, is examined individually.

Logically we should begin with the headcollar, the purpose of which is twofold. On its own it functions as the animal's basic control collar, and as such would have been worn constantly on active service. In conjunction with the curb and bridoon bits, however, the headcollar is the basis of the complete bridle.

Aspects of the collar are apparent in the accompanying photograph. Among these is the throat strap or 'lash' — the rear-

most of the straps, passing up and forward from the angle of the horse's jaw and throat. At the top of the photo, horizontally, a securing tab with a metal stud can be seen. These tabs, one on either side of the head, were used to secure the curb bit head strap (see below) when the latter was in use.

Less discernible are two other important features. Immediately above the brass rectangle at which the cheekpiece and noseband join is a small leather keeper; additionally, two brass rings can be seen along the 'bottom edge' of the horse's head. Their purpose is apparent from the attached tethering chain; and we shall shortly discover the purpose of the keeper.

The Light Cavalry bridle when fully assembled is properly called a 'double bridle'; this refers to the use of two bits in the horse's mouth, each with its own rein — the snaffle or bridoon, and the 'S'-shaped curb bit.

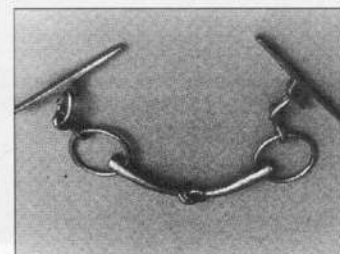
The bridoon was also known

Left:

Reconstructed Light Cavalry bridle of 1854. For non-equestrian readers, the main components seen here may be described as follows. The 'vertical' or 'diagonal' elements, from left to right, are: the throat lash; the free-hanging strap for the brass amulet; the cheekpiece, uniting at the bottom with the noseband in a rectangular fitting, through which the 'T' of the snaffle or bridoon passes, its upper end secured by the leather keeper on the cheekpiece; the headstrap of the curb bit; and the 'Y' shaped facepiece rising from the noseband. Under the jaw are two rings attached to the throat lash and the noseband, and united by a short strap; the clip of the tethering chain is attached to the lower ring here. Reins, held taut here by the trooper, are attached to the rings of the bridoon bit; and separately to those at the end of the 'S' pieces of the curb bit — these latter reins hanging loose here.

Below:

The bridoon, snaffle, or 'watering' bit, in use throughout the 19th century by all mounted branches of the British army. Note the 'T' bars which connect it to the headcollar, and the large rings to which the reins are buckled.





Method of securing the tethering chain. Also shown is the breastplate strap — one of the two upper arms of the 'Y'-shaped assembly which connects directly to the saddle, preventing it from sliding backwards.

as the 'watering bit', and as that name implies was used for everyday stable routine, when the more powerful curb was not necessarily required. The bridoon attaches directly to the headstall via a jointed link and 'T' bar arrangement which passes, initially, through the brass rectangle on either side of the headstall. The 'T' bar — a distinctive feature in contemporary paintings — is then retained by the small leather keeper mentioned above.

The curb bit is an altogether different proposition, both in function and appearance. Its lever-like action is designed to create sufficient pressure to control the most recalcitrant of horses under battlefield conditions. This purpose gives rise to the distinctive 'S'-shaped side pieces. At the bottom of each of these is a small ring, to which the curb rein is buckled. As can

be seen in the accompanying photograph, the curb bit, in use, is attached to the headcollar by its own headstrap or 'bridle piece'.

At various periods, but more commonly from 1860 onward, the curb provided a useful opportunity for the display of brass regimental badges. At the time of the Crimean War this practice seems to have been confined, within the Light Cavalry at least, to officers' bridles (cf. portrait of Capt. Anstruther, 1854, and M.A. Hayes print dated 1846)⁽²⁾.

The final component of our Lancer's bridle is the amulet, or crescent, an example of residual foreign influence on the appearance of the British Light Cavalry. Originally an Eastern European good luck charm, it had long been part of the French Light Cavalry harness, but was not introduced into British service until the 1830s. No obvious purpose can be ascribed to the amulet and its strap, which seem entirely decorative. The heavy brass crescent has been found, however, to have one unforeseen application. Troop horses wearing them have provided endless pleasure for themselves, and endless annoyance for their riders, by repeatedly rattling the crescent against the tethering chain — or, for a more pleasingly percussive effect, against the breast plate badge....

TETHERING CHAIN

The tethering or collar chain consists of a 7ft. length of 1in. link steel chain, with a small swivel clip at one end. At 2ft. intervals from this clip two

1 1/4in. rings are attached to the chain, whose other end terminates in a 'T'bar. The chain's obvious primary purpose is to provide a means of tethering the horse. In use, the swivel clip end is attached directly to the horse's headcollar, while the other end is attached to something substantial enough to impede the animal's departure — picket post, stable wall ring, farmer's fence, etc. The word 'impede' is carefully chosen: in fact, very few tethering arrangements can withstand the strength of a frightened horse determined to break free.

A quick release arrangement is obviously desirable. The tethering chain is secured by passing the 'T'bar sideways through one of the rings, then straightening it to lie crossways. This gives a very secure fastening, but one which would be extremely difficult to undo — not to say dangerous — with half a ton of panicky horse straining and plunging at the other end. Perhaps in recognition of this, white cotton tethering ropes, in which a suitable quick-release knot could be tied, came into service from the 1880s. These did not completely replace collar chains, which continued to be used by some units until the Great War (and indeed are still used, on parade, by the Household Cavalry).

When not in use the chain is carried wrapped round the horse's neck one and a half times, secured by passing the 'T'bar through the most appropriate of the two rings.

SHEEPSKIN SADDLE COVER

The Crimean War may well have been the last major campaign in which Light Cavalry used this item, which had first been introduced into British service during the Napoleonic Wars. Then, the sheepskin was a component part of the so-called 'Hungarian' saddle used by both British and French.

By mid-century the sheepskin was being used over a more conventional saddle, its primary

purpose now being to help waterproof the pistol holsters, wallets, cloak and/or valise strapped underneath. Any degree of comfort provided by its spongy texture was purely incidental, and in any case dramatically offset should it become wet.

By 1854 Light Cavalry sheepskins were black in colour. Upon their introduction, and for many years thereafter, they had been white — a constant source of grief for their users, given the fleece's natural tendency to turn creamy in colour when exposed to sunlight. Sgt. Maj. Loy Smith of the 11th Hussars laments (in *A Victorian RSM...*) the extra work involved in keeping white sheepskins pristine, especially during the period of command of that notorious martinet the Earl of Cardigan⁽³⁾. The change to black was greeted with universal relief.

The sheepskin extends to cover both the valise area at the back of the saddle, and the top of the rolled cloak in front of it. It is secured by 3/4in. wide leather ('shabraque') straps tensioned at four separate points: on the spoon cantle at the rear of the saddle, through the loops on the surcingle, and finally around the front of the saddle. The skin is actually anchored to the spoon, as well, as this protrudes through a reinforced slit in the fleece.

The sheepskin was not used with every 'order' of saddlery, being dispensed with for daily exercising of mounts and for some mounted drills. (Illustrations showing this 'stripped' saddle order may be found on colour Plate H of the new book *'Into the Valley of Death'* by John & Boris Mollo and Bryan Fosten, published by Windrow & Greene last month.)

Notes:

(1) *Uniforms and Equipment of the Light Brigade*, John & Boris Mollo; Historical Research Unit, London 1968.

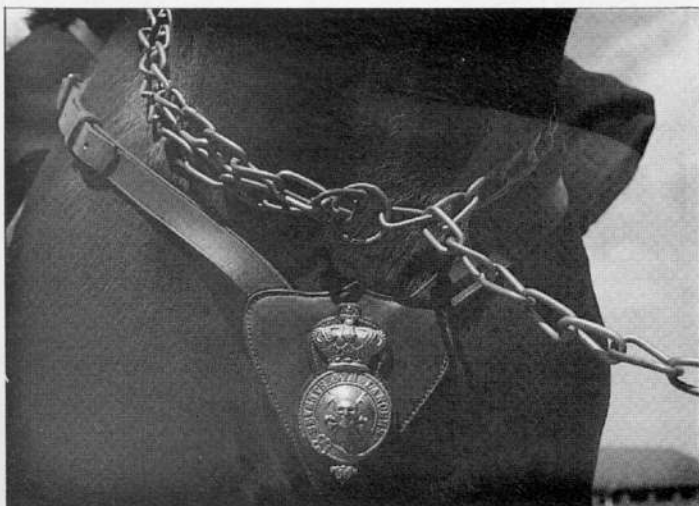
(2) *Ibid*

(3) *A Victorian RSM from India to the Crimea*, George Loy Smith; Costello, Tunbridge Wells, 1987.

See also:

British Cavalry Uniforms since 1660, Michael Barthorp, ill. Pierre Turner; Blandford, Poole, 1984.

British Cavalry Equipments 1800-1941, Mike Chappell; Osprey Men-at-Arms



The junction of the breastplate; the vertical strap passes backwards between the front legs and attaches to the girth. The breastplate is decorated with a brass regimental badge.

138, London 1983.

Into the Valley of Death, John & Boris Mollo, ill. Bryan Fosten; Windrow & Greene, London 1991.

Acknowledgements:

An astonishingly large number of people were involved in making our Lancer reconstruction, and therefore these articles, possible. If the list seems long, the reader's patience is craved: each of those mentioned did make an important contribution.

Firstly, thanks to Alan Jefferys of 'Corridors of Time' who commissioned the project. Jim Alexander, a professional horseman specialising in historical roles, was our Lancer; he, and his equipment, were photographed by John Eagle, Mike Perring and Angela Jefferys.

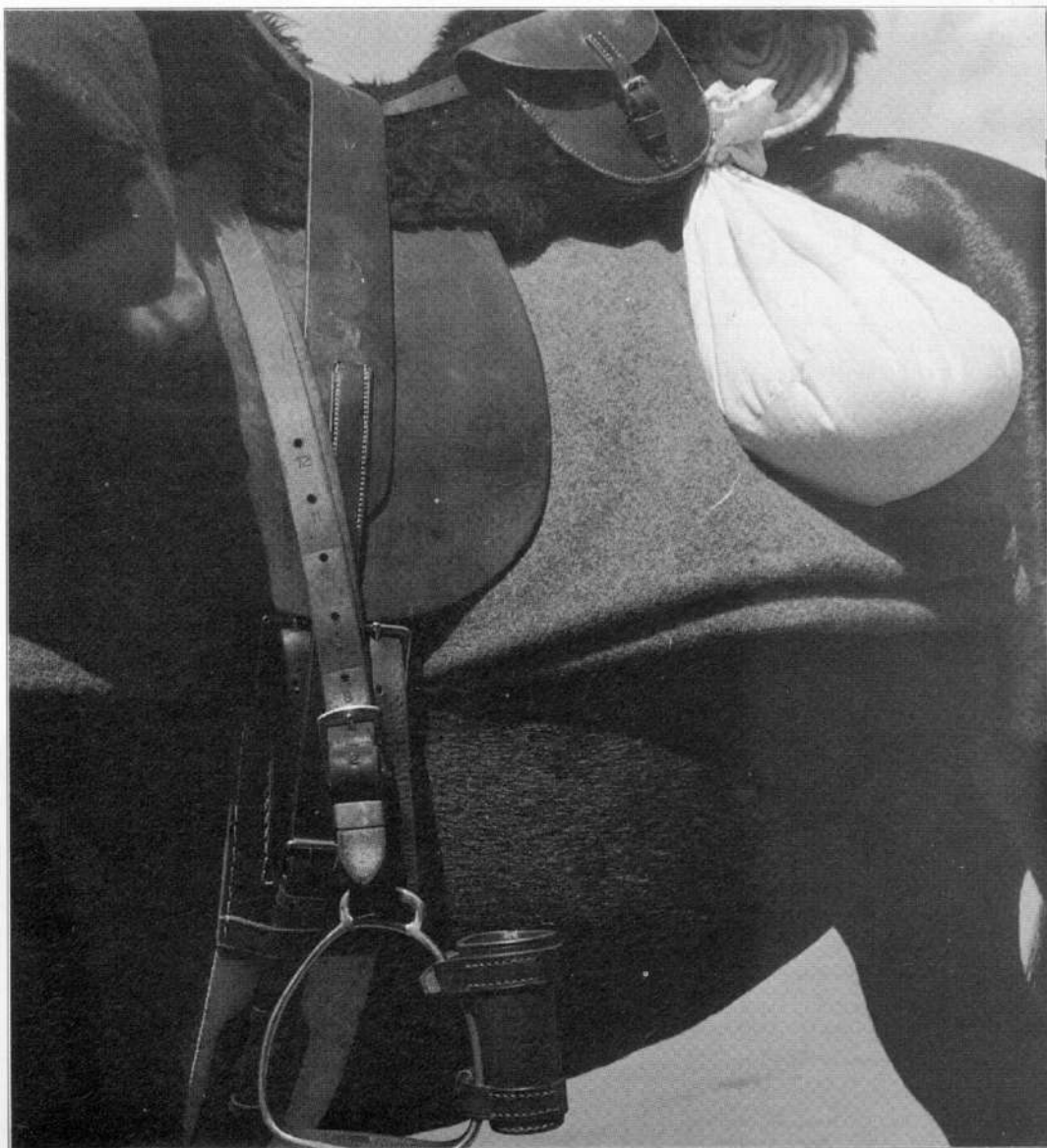
Crucial assistance with research came at an early stage from DSV & BK Fosten, and the unselfish help of these acknowledged authorities was of enormous value. The help of the National Army Museum has already been noted, but special thanks are due to Martin Hinchcliffe (Weapons Dept.) and Natalia Wyszorek (Uniforms). From the latter department came the garments which the staff of 'The Civil Wardrobe' had the challenging task of recreating; their skills and dedication come well recommended.

Dozens of items of clothing, accoutrements, weapons and saddlery were reproduced for this project. Roland Selis, Alan Thrower and Linda Palmer made and remade saddlery and accoutrements with consummate skill. Thanks also to Paul Scarrot-Jones for the czapka, cloak and saddle, and to John Harper for the curb-bit. John Partridge and John Austin produced a superb 1846 pattern lance; the waterbottle was contributed by Peter Brown and painted by Eric Kemp of the Crimean War Research Group; Malcolm Carr provided the necessary brass work, Mick Groves the buff leather, and Brian Malis an 1829 pattern sword.

Finally, the modern 'Death or Glory Boys' — the 17th/21st Lancers — played an invaluable part, not least in mounting our trooper, especial thanks to Major H. Halford, Sgt. Majors Needle and Snelling, Cpl. Gerry Lavender, and of course 'Stocky'.

MI

General arrangement of the stowed saddle. The leather-furnished webbing girth, fixed to the structure of the saddle, emerges from under the flaps. The stirrup leathers pass over the flaps. The leather surcingle passes over the entire assembly of saddle and sheepskin, lying over the girth and passing through keepers on its surface. The 'shabraque' straps — so called even though shabraques were not used in the Crimea — pass horizontally from the cantle to the front of the saddle, over the sheepskin, kept in position by passing through loops on the undersurface of the surcingle. Just visible at left is the pistol holster under the rolled cloak and sheepskin. At right, the semicircular nearside shoe case holds horseshoes and nails; the corn bag holds up to 12lb. of grain. The regiment's valises had not yet caught up with them, and a red-striped buff Board of Ordnance camp blanket is rolled and strapped behind the saddle in its place.



A US Army Pilot's Uniform of the Great War

JOHN A. HALL

This article will offer not only a brief introduction to the role of American observation squadrons during the First World War, but also the opportunity to analyze one of the finest surviving US Air Service uniform sets: that of 1st Lieutenant Harold D. Muller, a pilot with the 12th (Corps Observation) Aero Squadron, who was shot down and captured by the Germans in October 1918. This set offers an untouched and remarkably complete time-capsule from 1918, and as such is of singular interest. It is presently in a private collection in the United States.

HAROLD MULLER

Harold D. Muller of Philadelphia, who joined the US Air Service in 1917, was one of the many First World War American aviators who were not trained to fly in the United States. When America had entered the war it had quickly been recognised that the country lacked the facilities to train more than a handful of aviators, and some 1,500 cadets were sent to Europe to be trained by the British, French, and Italian governments⁽¹⁾. Muller received his preliminary flying training in early 1918 at Tours, the primary training establishment for US pilots in France. He studied under both American and French instructors, and took a variety of written and practical examinations for his *Brevet d'Aviateur Militaire* (Military Aviation Certificate).

During training Muller flew French-built Caudron G3s — two-seat biplanes which had been widely used for reconnaissance earlier in the war, but which were obsolete by 1918. Powered with a 100hp Anzani engine, the G3

was capable of a sedate maximum speed of 108kmh⁽²⁾. The planes available to the American cadets were all at least a year old, and had been repeatedly rebuilt following crashes. It was declared by the cadets that the G3s were 'in such a state of decrepitude that their teeth chattered as they rolled across the ground'⁽³⁾.

On 6 February 1918 Muller successfully passed a practical examination, flying solo on a 40-minute 'Petit Voyage' cross-country, from Tours to Longpré. On 22 February he passed another test, this one showing his ability to land his plane following a steep spiralling descent. On 10 March he passed the examination known as the 'Triangle'. He set

off solo in a G3 at 7 a.m., flying from Tours to Pontlevoy, then on to Chateaudun, and from there back to Tours where he arrived at 10 a.m.; at each aerodrome he landed and had his papers stamped and signed, noting the time of his arrival. The graph which recorded the altitude of his plane shows that on the final leg he was forced to land four times, either for mechanical or navigational reasons. Nevertheless, he passed the test, and went on to complete advanced training to become the pilot of an observer plane. It might be noted that the finest pilots were usually assigned to the more glamorous Pursuit squadrons, though the role of the observation planes was arguably of far more military value.



1st Lt. Harold D. Muller, 12th Aero Squadron. This is probably a duplicate of the photograph taken for his identity book. He appears to wear a leather flying jacket in a French style. (All photos courtesy of the author)

On 15 August 1918 1st Lt. Muller joined the 12th Aero Squadron, which was part of the 1st Corps Observation Group, Air Service, 1st Army. This squadron flew the highly regarded Salmson two-seater biplanes⁽⁴⁾. These were powered by a 250hp Salmson Z9 engine, were capable of 187kmh at ground level, and were in every regard superior to the G3s that Muller had trained on⁽⁵⁾.

Corps Observation missions

He was fortunate to be placed in the 12th Aero Squadron, which was considered to be among the finest American observation squadrons on the Western Front. Organized at Kelly Field, Texas, in June 1917, the 12th was sent overseas in December 1917 and was assigned to operational duty on 30 April 1918, making it only the third US Air Service squadron (after the 1st and 94th) to see active service on the Western Front⁽⁶⁾.

Corps observation squadrons had the primary duties of photographic reconnaissance and spotting for Allied artillery. Attempts at wireless communication with the ground were largely abandoned as too unreliable, and observers dropped written messages inside metal canisters. During an offensive corps observation squadrons had the additional task of keeping Corps HQ informed of the exact location of friendly and enemy troops. To assist the aviators in this task, American ground units were given large white sheets called 'ground panels' which they were supposed to lay out in specific patterns to indicate their location. The impracticability of expecting troops to do this when engaged in combat soon became evident. Poor training hampered this already faulty system, and observation aviators were forced to fly extremely low in order to distinguish friend from foe by the colour of their uniforms — no easy task.

American infantry units



Muller as a cadet at the controls of a Caudron G3 at Tours, France, in January-February 1918

gained a reputation for firing at all low-flying aircraft, regardless of nationality. As the official history of the US Air Service noted: 'ground troops believed in many instances that American planes had been captured and were being flown by the enemy'⁽⁷⁾. Doughboy units dived for cover whenever planes flew over, thereby making the task of observation aviators all the more difficult. On one occasion an American officer claimed that his outfit had been bombed by the Germans when an American observer dropped a message canister! Such behaviour was the cause of considerable consternation to the American aviators, who tried to reassure their trigger-happy and nervous cousins on the ground by dropping boxes of cigarettes, newspapers, and chocolates to them.

Nevertheless, many infantry units persisted in shooting at all planes, 'just to be on the safe side'. As 1st Lt. Robert Paradise, Commanding Officer of the 12th Aero Squadron noted after the war: 'The 12th Aero Squadron found its efficiency greatly cut down because of the failure of the Infantry to cooperate with us. There was an apparent lack of knowledge of what aviation could do and could not do by Infantry Officers'⁽⁸⁾.

First sorties

When Muller joined the 12th Aero Squadron on 15 August it was at rest behind the front at Chailly-en-Brie, following a disastrous period in the Marne sector. Corps observation squadrons, including the 12th, had suffered heavy casualties at the Marne because of the complete domination of the air achieved temporarily by German *Jagdstaffeln*. Muller

and the other replacements had one intensive week to become familiar both with their new Salmson planes and with their observers. In Muller's case, his observer was a veteran: Bertwald G. Read, who had been with the squadron since 26 June 1918. On 22 August the 12th was sent back to the front, to the inactive Toul sector, where it remained until 11 September.

Muller's first recorded combat experience came during the St. Mihiel offensive, 12-16 September. Three brief operational reports from the 12th Aero Squadron mentioning him have survived: 'Sept. 13th 1918, Reconnaissance: Thiau-court-Vandiers. 6:05-8:30. Alt. 400m. Vis. Poor. Pilot Lt. Muller, Observer Lt. Read. 1 plane furnished as protection but was forced to land near Vieville-en-Haye'; 'September 15th 1918, Reconnaissance: Thiaucourt-Arnville. 15:10-17:35. Alt. 1600m. Vis. Poor. Lt. Muller, Pilot, Observer Lt. Read. Attacked by four enemy planes in vicinity of Arnville. 1 plane as protection'; 'September 16th 1918, Adjustment of Artillery fire: For 1st Bn. 309th F.A. 9:50-13:10. Alt. 2000m. Vis. Good. Pilot Lt. Muller, Observer Lt. Read. Objective: Coordinate 74.4-42.5. Sum-



Close-up of bullion aviator's wings, and tunic button.



Dark khaki whipcord breeches with buff leather reinforcement, webbing belt, and brown and white ticking partial lining.

mary — 20 rounds fired, 16 observed. Mission not successful. 1 plane as protection⁽⁹⁾.

Pulled from the St. Mihiel sector on 17 September, the 12th Aero Squadron was again at rest until 26 September, when the Americans launched a large offensive in the Argonne-Meuse sector. The squadron was active in this sector until the Armistice.

During the Argonne-Meuse offensive, corps observation squadrons were called upon to fly a new type of mission referred to as 'cavalry reconnaissance patrol'. This was in part a response to the low clouds, fog, and poor visibility which had severely limited the effectiveness of their normal patrols. The new technique consisted of flying at extremely low altitude

immediately in front of friendly ground troops, pin-pointing enemy strongpoints, machine-guns and anything likely to hinder the advance, and then dropping written messages and sketches to the closest Allied troops. It became common for the American fliers to skim German trenches while the observers sprayed the enemy infantry with their machine guns⁽¹⁰⁾. This was obviously very hazardous and taxing duty: the large and comparatively slow observation planes were ill-suited for such low-level work, and they flew into an inferno of fire from the ground (presumably from both sides). In addition, the pilots were forced to fly through the shellbursts of friendly artillery fire. Skidding and zigzagging their planes scant feet above the ground in a desperate attempt to throw off the aim of machine gunners could test the strongest nerves. Lt. W.

Rogers, an observer with the 50th Aero Squadron, noted the frequent result: 'If the ship is rolled and tossed about very much, either by bumps or purposely to avoid shell and shrapnel, the occupants sometimes get sick. Very similar to sea sickness, you lose your lunch and the wind places it in a neat layer on your goggles. The wind has blown your handkerchief from your pocket. You wipe it off on your teddy sleeve'⁽¹¹⁾.

Into captivity

On 30 October 1918, after two-and-a-half months at the front, Harold Muller was shot down and captured by the Germans⁽¹²⁾. By 11 November 1918 a total of 145 US Air Service personnel had been taken prisoner. These were, of course, the lucky ones. In the few months that the service was involved in the air war in Europe, 289 of their aircraft and 48 observation balloons were shot down, with a total of 235 Air Service personnel killed and 130 wounded in action. In addition, 45 aviators were killed and 23 injured in non-combat flying accidents at the front, and three were interned after their planes landed in Holland. A total of 218 pilots and observers were killed during training (169 students, and 49 instructors and testers), of whom 19 were killed in mid-air collisions. By the end of the war, however, replacements outnumbered casualties: as of 11 November 1918 there were a total of 45 American squadrons with 740 planes operating with Allied armies, numbering 767 pilots, 481 observers, and 23 aerial gunners. In addition, there were over 2,000 American aviators undergoing training, and hundreds more who had completed training but had not been assigned to a squadron⁽¹³⁾.

(For that reason, it is important to know if a particular aviator was active at the front before purchasing his uniform: the set of, for example, a pilot who never left the US would be of less historical interest and value than that of a combat veteran.)

Muller was held at the

POW camp at Villingen in Baden, Germany, which by November 1918 had become the primary camp for captured American officers. First Lieutenant Horace Mitchell of the 8th Aero Squadron described his incarceration there: 'Food here was plentiful of its kind, but one could not live upon it alone, but with the Red Cross food we were able to get along all right. We were paid 60 marks per month by the German Government and we were charged 54 marks per month for food. We were not subjected to any ill-treatment. We had two roll-calls per day. Outside of that the Germans left us pretty much to ourselves.' Lt. Hinman of the 12th Balloon Company, the only American balloonist captured during the war, remembered Villingen as being the best camp he saw in Germany, with the camp meals of carrots and cabbage supplemented by large quantities of food from the American Red Cross — indeed, the Americans ate considerably better than their German guards. In addition the American YMCA had provided a library, along with both volleyball and baseball facilities to keep the officers busy⁽¹⁴⁾. With the war clearly about to end, morale amongst the prisoners was high.

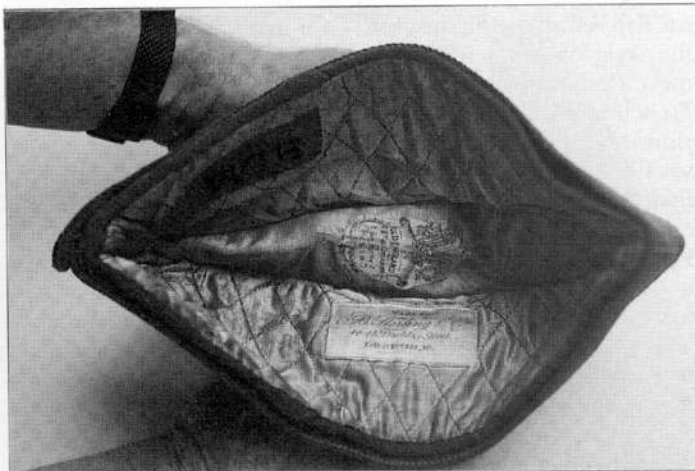
On 12 November news arrived that the Armistice had been signed, and the Americans were promised a speedy release. As the days dragged on, however, they became increasingly frustrated at their continued incarceration. Though no peace treaty had been signed, the Americans demanded they be allowed to visit the town of Villingen and not remain constantly under guard. To make their point they even went on strike by refusing to attend roll-calls. Exasperated by his difficult prisoners, the camp commandant agreed to permit greater freedom of movement to those officers who gave their word that they would not try to escape. 'The civilians greeted the Americans courteously and seemed glad to have them buy anything they wished in their stores', recounted 1st Lt.

Interior of fine-quality RFC-style sidecap, with off-white silk or polished cotton lining stitched in diamond pattern, two black-on-white maker's labels, and a khaki strip with embroidered red initials 'HDM'.

Hinman. The prisoners encountered many German soldiers in the town, all of whom seemed delighted that the war was over: 'Flags were flying and words of welcome to home-coming troops were posted everywhere... The home-coming troops were very jubilant. All soldiers, horses, and wagons were decorated with red flags and ribbons.' The Americans also noted that many were carrying US rifles home as souvenirs, each with a red flag to celebrate the new communist government of that region⁽¹⁵⁾.

The first group of American officers were released from Villingen on 26 November, arriving in Switzerland on 29 November. Harold Muller was still in Villingen on 28 November, but his paperwork shows that he had rejoined the American army by 6 December. He was formally debriefed about his captivity by the Information Section, Air Service, and was medically checked at Base Hospital No.49. Relocating his lost personal possessions was not easy, and he spent two weeks travelling 'at his own expense for the purpose of locating lost baggage' to Tours, then Treves, and finally Seuilly (Meuse). Perhaps he was in no great hurry to return to duty, as on 13-14 December he found time for a sight-seeing visit to Metz.

On 13 January 1919 Muller was ordered to Brest, and sailed home to the United States shortly thereafter. After changing his name to the less Germanic 'Miller', he married his sweetheart, Desiré Irish, and in 1921 was recorded as living in New Jersey and working in the 'cotton yarn business'. When asked what sort of treatment he had received during his five weeks as a prisoner of war, he said: 'A damned sight better than I received in France as a cadet.'⁽¹⁶⁾



THE UNIFORM SET

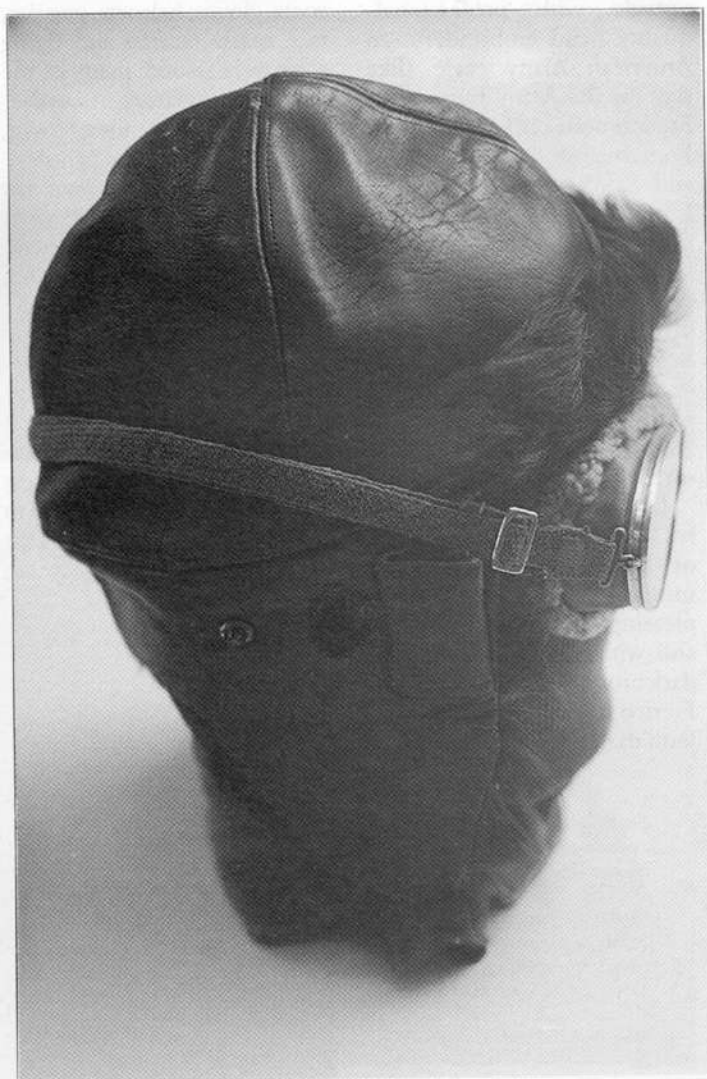
The service dress tunic is made from high quality dark green/brown wool material, with a green cotton lining and stand-up collar. It has French-made US and winged propeller pin-back collar brass of the style introduced in July 1918. The sewn-on silver-embroidered winged pilot's shield on the left breast is of the type introduced on 15 August 1917. Each shoulder strap has a single sewn-on silver-embroidered rank bar, indicating 1st Lieutenant. There is a First Corps patch on the left shoulder (white circle on a dark blue square), plus two bullion overseas stripes (representing one year in Europe) above the left cuff.

The maker's label inside the neck reads: 'Buisson & Delorme, 20 Rue des Capucines, Paris.' There is another maker's label sewn into the inside left breast pocket, and this has handwritten on it in ink: 'No. 13960 8/1 1918, Muller, Americain'. The date of 1 August 1918, of course, indicates that Muller purchased the tunic prior to joining the 12 Aero Squadron at the Front. The position and style of identification of the owner is typical of American aviation tunics. There is a button-in

collar made from green/brown material, stamped in ink 'E.Delorme/Sarrail 38'. There are also various spare collars, including two large ones made from soft ribbed cotton, which were held in by only one stud and tied under the chin. This style of collar was ideal for flying in a stand-up collar tunic, as it would have prevented neck chafing, and provided greater warmth. To overcome the notoriously

uncomfortable official US style stand-up tunic collars some American aviators wore their soft shirt collars folded out over their tunic collars, while others had tunics made in the low-cut British style. With the tunic there is a French-made 'Sam Browne' belt.

The set contains a pair of extremely heavy dark khaki whipcord riding breeches, with lace-up legs and leather patches on the inner knees. There is no maker's label, but the buttons are marked: 'Buisson & Delorme, 2 Bis R. Caumartin'. The canvas belt is American, with the buckle stamped: 'PAT. JAN.12.04'. There are a pair of British officer's puttees, with maker's labels: 'Burberrys, Flexible Puttees, London, Paris, New York'. American aviators usually wore lace-up officer's boots, but illustrations show that some, like Muller, wore puttees with ankle boots or shoes. For flying, of course,



Flying helmet in dark brown leather with long dark brown fur lining on cheek pieces and a turn-up brow band; goggles with white metal rims, light brown canvas sides and fleece edging, and green strap. The balaclava over which the helmet is worn here is of green knit material, with a horizontal eye slit and the bottom hem bound with brown thread.

they would have worn some form of fur-lined leather overboots if the weather was cold or they expected to be flying at high altitude.

Headgear

There are two caps included in the set. One is a standard American officer's peaked cap, with a bronze eagle and mohair cap band. It has a maker's label inside: 'Hylaire Barbe...59 Rue Nationale, Tours', suggesting that Muller purchased it while a cadet.

The other cap, of considerably more interest, is an RFC sidecap, but with two small American Army buttons on the front. It contains two sewn-in labels: one from the maker, 'Made by B. Sterling & Co., 14-15 Darblay Street, London, W.'; the other from the shop where Muller purchased it: 'Old England, 12 Bard. des Capucines, 2 Rue Scribe 2, Paris'. The cap has a large hand-embroidered identification label inside, 'HDM'; and is profusely decorated outside with professional-quality hand embroidery: an American Army eagle (like that on the Army buttons), a French aero cockade, crossed French and American flags, and a bullion Cross of Lorraine, on the left side; and a purple swastika, a green four-leaf clover (both good luck charms), an American Signal Corps badge (the Aviation Section had formally been part of the US Army Signal Corps), and crossed British 'Red Ensign' and Belgian flags, on the right side.

Muller's set includes both his flying helmet and two pairs of his goggles. It is most unusual, and particularly pleasing, to find such items still with a uniform set. The dark brown leather helmet is of French manufacture; it is lined with dark fur, with a fold-back

fur flap across the forehead in the style of some RFC helmets. Both sets of goggles are French made. One set is metal rimmed, fur backed, with canvas sides, and is designed to be folded in half for storage. The other was manufactured in Paris by E.B. Mewrowitz, and is still in its original box marked: 'La Goggette, No. 3'. This is one of the most common styles of goggles worn by American and French aviators towards the end of the war, with curved glass, silver metal rims with rubber backing, and a distinctive slide above the nose for adjusting the fit. This style of goggles was purchased by the US Air Service for 22.65 francs each. Though officers were expected to purchase their own uniforms, the Air Service provided most of the flying clothing, purchasing it from French military suppliers. (For this privilege, the French Government charged a five per cent commission.) Even though fur-lined boots, coats, gloves, helmets, goggles, face masks, scarfs, and flying suits were issued, many of the American aviators nevertheless purchased their own, higher quality items privately. With Muller's set comes his green balaclava helmet, known officially as a 'hood, knitted', which he wore under his flying helmet. Such an item cost the Air Service 3.60 francs⁽¹⁷⁾.

Ephemera and documents

There are also a variety of smaller items of the sort all officers carried but which are rarely found with uniform sets today, and which add greatly to the charm and interest of this particular grouping. There is,

for example, a small box from 'Tiffany & Co. 25 Rue de la Paix, 7 Place De L'Opera, Paris', containing various French-made pin-backed insignia, including spare aviation and Signal Corps insignia for both tunics and shirts. Muller's American-made rubber and cotton inflatable cushion (Pat. June 6, 1916) is included. Such cushions were popular amongst aviators, who found the metal and wooden seats in their planes excruciatingly cold and uncomfortable. The set even has half a cotton sock containing a tin of 'Prepared Saddle Soap, Bracknell, Turner & Sons Ltd., 31 & 32 Haymarket, London' that Muller had purchased in France, presumably for his flying jacket and other leather goods. There is also a Paris-marked gas lamp and a drawstring khaki ditty bag containing the lamp's delicate mantles.

Included with this remarkable set is a folder full of photographs and official documents. These include a picture of Muller wearing his flying helmet and goggles while sitting at the controls of a G3 at Tours; numerous examination certificates and diplomas from the Ecole d'Aviation Militaire de Tours, including the paperwork concerning his solo flights in February and March 1918. Also from his cadet days is a signed copy of a US Army booklet, *Operation and Tactical Use of the Lewis Automatic Rifle* (1917). Other documents date from when he was a prisoner: the pass to visit the town of Villingen; a 50 pfennig note from the POW camp, 'Inspektion der

Kriegsgefangenenlager des XIV. Armee Korps, Karlsruhe I.B.'; his leather-bound military notebook, containing the names and home addresses of many of those who were imprisoned with him; plus an American document 'to certify that H.D. Muller, 1st Lt. has given to the Information Section, Air Service, the account of his experiences while a German Prisoner.' There are also a host of other travel permits, military police passes, rail passes and movement orders dating from December 1918-January 1919. There is even a love letter from 'Your Sweetheart, Desiré', dated 15 October 1918, the envelope of which shows that it arrived after Muller had been shot down, and was not finally stamped 'Return to Writer' until June 1919. Muller had already been back in America for almost six months by the time this long-lost letter finally reached him. The couple, who were married shortly after the war, obviously kept it as a souvenir. **M**

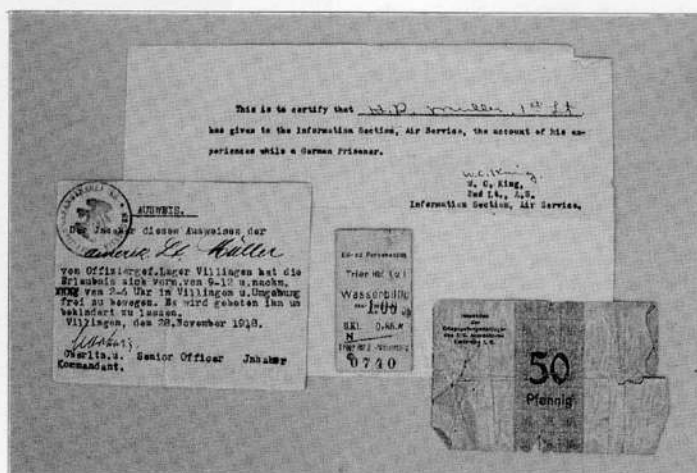
Footnotes:

- (1) Lt. Lucien H. Thayer, *America's First Eagles: The Official History of the US Air Service, AEF (1917-1918)*, edited by Donald McGee and Roger Bender (1983), p.41.
- (2) *Jane's Fighting Aircraft of World War I* (orig. 1919, rep. 1990), pp.107-8.
- (3) Thayer, p.61.
- (4) *A List of Commissioned Personnel in the Zone of Advance With the Air Service, AEF, Compiled from the Records of the 1st Air Depot, as of May 2, 1919* (1919), p.58.
- (5) *Jane's*, p.121.
- (6) *The US Air Service in World War I; Volume I: The Final Report and a Tactical History*, ed. M. Maurer (1978), p.18.
- (7) Thayer, pp.301-2.
- (8) *The US Air Service in World War I; Volume IV: Postwar Review*, ed. M. Maurer (1979), p.121.
- (9) *The US Air Service in World War I; Volume III: The Battle of St. Mihiel*, ed. M. Maurer (1979), pp.343, 552, 633.
- (10) *US Air Service, Vol. I*, p.41.
- (11) *US Air Service, Vol. IV*, p.178.
- (12) *List of Commissioned Personnel*, p.58.
- (13) *US Air Service, Vol. I*, pp.17, 27, 110, 117.
- (14) *US Air Service, Vol. III*, pp.229, 244.
- (15) *US Air Service, Vol. III*, p.245.
- (16) Thayer, p.48.
- (17) *US Air Service, Vol. IV*, Appendix B, Special Clothing, p.537.

Acknowledgements

The author would like to thank William Dion, Doug Goodie, Richard Keller, Hayes Otoupalik, Annette Steigerwald, Jill Trumper, and Dr David Valuska for their assistance.

Souvenirs of Muller's brief captivity: a pass dated 28 November 1918, giving him permission to travel from the camp into the town of Villingen; a 50-pfennig note issued for use in POW camps run by the German 14th Army Corps; a US certificate of 'debriefing' following his release; and a train ticket from Trier to Wasserbillig on the Luxemburg border.





(A) Lt. Muller's tunic, 'Sam Browne', whipcord breeches, puttees, RFC-style sidecap, and ditty-bag in which he kept the mantles for his gas lamp.

(B) Left side of sidecap, with unusual hand-embroidered decoration: US eagle, French cockade, French and US flags, and silver bullion Cross of Lorraine.

(C) Right side of sidecap, with embroidered Belgian and British 'Red Ensign' flags, US Signal Corps emblem, green clover and purple swastika good-luck charms.

(D) Silver bullion military aviator's wings of style introduced 15 August 1917, and 1st Lieutenant's rank bar; US First Corps shoulder patch in white appliqué on dark blue; and 'collar brass'. Originally aviators had worn US Army Signal Corps emblems (crossed signal flags with central torch), but this was replaced in April 1918 by a hemisphere supported by two wings. The winged propeller insignia shown here — note position, far back from front of collar — was introduced in July 1918.

(E) Detail of green cotton tunic lining, maker's label, and button-in collar held by six studs.



The Plains Indian War Shirt (1)

JASON HOOK Paintings by RICHARD HOOK

The war-shirt, with the eagle-feather bonnet, was the most evocative emblem of the Indian warrior of the North American Plains. Adorned with sacred emblems and amulets, it was saturated with the 'medicine' which granted its wearer supernatural protection. Like the bonnet, the war-shirt's adornments also symbolised past and future victories, and by extension proclaimed a tribe's ability to flourish.

Yet the shirt's origins are obscure. Before 1850 the principal male upper garment on the Plains was the buffalo robe. The shirt was restricted to sacred, ceremonial use — 'The more or less exclusive uniform of important functionaries' (Wissler, 1920). Even in this capacity the war-shirt evidences great antiquity only among the northern tribes, including the Blackfoot, Crow, Assiniboin and Lakota. Their adoption of it may have been influenced by the highly tailored garments of the Inuit and Sub-Arctic tribes. The war-shirt's distinctive style — tailored only by the contours of its component

hides — was, however, indigenous to, and typical of, the Plains region.

Examples of the northern Plains shirt in museum collections date back to 1800; and prior to this date it had become a trade item. Francois Laroque and Charles Mackenzie both record shirts being bartered by Plains tribes for corn from Hidatsa and Mandan villagers in 1805. The previous year Lewis and Clark wrote of the Nez Perce: 'Some few wear a shirt of dressed skins and long leggings and moccasins painted, which appears to be their winter's dress.'

Many of George Catlin's and Karl Bodmer's portraits depict war-shirts. Since their subjects were inevitably tribal dignitaries, this does not call into question the ceremonial shirt's exclusivity. It does, however, illustrate the garment's importance in the 1830s among the Blackfoot, Crow, Assiniboin and Lakota (Western Sioux); the Cree and Chippewa to the north-east; the Hidatsa, Mandan, Arikara and Oto on the eastern prairies; and the Nez Perce of the Plateau. Catlin also painted Northern Cheyenne chief Wolf on the Hill, 'In a handsome dress of deer skins, very neatly garnished with broad bands of quillwork down the sleeves of his shirt.' Among tribes south of the Northern Cheyenne, though, the shirt was absent. Not until the second half of the 19th century did the Southern Cheyenne and Arapaho, Kiowa, Comanche and Pawnee adopt their own version of the war-shirt.

CONSTRUCTION AND EVOLUTION

Most war-shirts were constructed from deerskins, or sometimes the finer antelope hides. The Blackfoot and Crow also used bighorn to create longer examples, described by Prince Maximilian in 1833 as 'the handsomest leather shirts.'

Blackfoot warrior in c.1900 Walter McClintock photograph. The shirt shows tailored cuffs, long buckskin fringes, and wide bands of complex quill and bead decorative work. (Courtesy Mike Johnson)



Northern Plains bighorn shirt, c.1830, with blue and red ochre stain, red stroud collar, and hairlock fringes. Roundels on predominantly white and red quilled bands are most typical of early Lakota shirts. The rectangular panel, of red and blue quills on white, probably identifies this example as Blackfoot, however. (Courtesy Mike Johnson)



The northern Plains shirt was of binary construction, made from two similar hides. Each was tanned, then cut in two behind the shoulders. The large, rear sections were sewn together at the cut, forming the body. A slit was left unsewn for the neck, commonly with a rawhide and red stroud (trade cloth) binding, and thongs either side for adjustment. A buckskin neck-flap adorned the throat and nape.

Each of the small, front hide sections was folded into a sleeve, and sewn to the body with sinew. In the traditional shirt the undersides of the sleeves were left unsewn, or the legs of the hide laced together to form open half-sleeves. The sides of the shirt were also open or laced. Shirts constructed later in the century had sides and sleeves sewn closed.

This simply constructed 'poncho' style shirt derived its shape entirely from the original contours of its component hides. The legs of the hides remained pendant front and back from sleeves and hem, often retaining fur and dew-claws. Some examples show the legs repaired and sewn back on, while the tail is also often found intact, with fur, at the centre of the hem.

A short fringe was commonly cut into all exposed edges of the war-shirt. Most had the sleeves hung with hairlocks, ermine, or buckskin thongs, wrapped at the point of attachment with quills. Ermine was a symbol of martial achievement, said to signify among the Crow the snatching of a gun from an enemy. Hairlocks were of horsehair, human hair offered by members of the tribe, or scalps lifted from the heads of fallen opponents. They symbolised the collective war-deeds of a Cheyenne shirt-wearer's war-

rior society; and, used in profusion, marked a Blackfoot shirt as sacred.

Wissler's informants stated that the ermine shirt pre-dated the scalp-shirt, which was introduced by the Sioux. There is no material evidence to confirm this; and the hairlock shirt seems in fact to have enjoyed greater distribution.

The considerable ornamentation lavished upon Plains war-shirts to denote their ceremonial importance provides a guide to their age and tribe of origin.

On shirts dating from before 1830 the neck-flaps are attached triangular or rectangular pieces of buckskin; or a 'W' shape where the excess deerskin from the animal's head is simply folded over. Decoration is simple buckskin fringing, occasionally adorned with hairlocks and quillwork. In the early 1800s the Assiniboin began adorning the chest and back of their war-shirts with one or two large rosettes of hair wrapped with quillwork, up to 8 inches in

diameter. These commonly appear when the triangular neck-flap is absent.

Most war-shirts display appliquéd bands running along the top of each sleeve and across the shoulder. These are commonly said to be imitations of European military epaulettes; but given their appearance on the earliest known shirts, and the limited contact between the Plains Indians and the whites, a more obvious origin lies in similar adornments found on garments among the Sub-Arctic tribes. They provide a decorative covering for the shirt's only seams.

On early shirts, the bands are usually narrow (1½-2in), with the shoulder strips quite short and sewn directly on top of the seam. Some are traditionally worked in porcupine quillwork. Others are decorated with 'pony beads', named after the pony trains that first carried them to the Plains from about 1780. These glass beads are large (⅛in diameter), opaque and irregular, and used

only in simple block and cross designs. Black and white pony beads decorate the earliest shirts, with sky-blue and white combinations popular from 1820 to 1840. Red is integrated by exposing patches of trade cloth.

After 1830, neck-flaps were increasingly of cloth. Red stroud is most common, sometimes in the half-red, half-black combination found throughout North America (for example on the False Face masks of the Iroquois). Decoration is more complex, with beadwork strips and borders, hairlocks and occasionally ermine.

Quilled rosettes are popular in this period, though Catlin seems rather indiscriminate in thus adorning his portraits'

Richard Hook's reconstructions overleaf illustrate, from left to right, the following examples all based on actual shirts:

(A) Blackfoot, c.1820. A pierced shirt, stained with red ochre, with pony bead bands in overlay stitch. It is shown, typically, worn by a Bear Cult warrior.

(B) Mandan, c.1832. An untailored hairfringed shirt with cut buckskin fringes; quillwork strips in band technique; and 'heraldry' of painted heads, hooves and dots. Borders of turquoise and white pony beads are typical of the period; the style of pictographs is typical of the Missouri River region in this period.

(C) Assiniboin, c.1845. An untailored bighorn shirt with quill-wrapped hairlocks; a typical combination of rectangular cloth neck-flap and quilled rosette; painted coup stripes on the sleeves; and seed-beaded arm-strips in overlay stitch.

(D) Cheyenne, c.1850. Typical of Cheyenne shirts are the long V-shaped neck-flap, painted yellow to invoke the Sun; black pony-bead borders; profuse horsehair fringes; and arm-strips of quillwork in neat lanes, a pattern found in later beadwork. Painted pipes, pictographs and 'coup-stick' men depict the shirt-wearer's war record.

(E) Lakota (Sans Arcs), c.1860. A hair-fringed war-shirt with the customary blue/yellow stain, but an unusual repeated 'paw print' design. Seed bead strips are in classic lazy-stitch lanes; their inwards angle, together with the red stroud neck-flap and binding, are characteristic of later shirts.

(F) Crow, c.1880. A classic Crow shirt, with the skin tanned very white; a rectangular beaded neck-flap; ermine drops; and wide seed bead arm-strips with single design units of complimentary patterns on a sky-blue background.





shirts. Bodmer, reputedly more exacting, limits their distribution to the Assiniboin; and the rosette appears to have been a transient fashion among other tribes.

Increasing use of beadwork strips after 1830 by no means rendered quillwork obsolete. Quills were themselves influenced by European trade, which widened their spectrum of colours. The Sioux, for example, who originally used natural dyes to create red, yellow and black quills, now obtained blue by boiling trade cloth. Popular on shirts between 1830 and 1850 were quilled arm-strips bordered by sky-blue pony beads.

Around 1840, the first 'seed beads' were introduced. Smaller ($\frac{1}{16}$ in diameter) and more even than pony beads, they offer greater variety, but less richness, of colour. They are found initially in pony bead designs, with bolder triangles and steps introduced between 1840 and 1870. Floral motifs

were occasionally borrowed from the Cree and Ojibwa of the Woodlands.

Shirts dating from after 1860 are characterised by the increased width of all four decorative bands (average 3in), and the length of the shoulder strips. They often reach over halfway down the shirt front, slanting steeply towards the centre and sewn inside the shirt seam. Two-thirds of the strip is on the shirt front, making front and back more clearly definable than on early examples.

Beadwork was increasingly popular after 1860, and tribes began to demonstrate individual styles. From 1870 more intricate seed bead designs appeared, incorporating line, terrace and fork motifs in wide varieties of colour. Traditional

quillwork survived, again in wider bands.

After 1880, more evenly manufactured, brightly-coloured seed beads, including translucent and gilt examples, are found in complex combinations, introducing tall triangles and 'K' shapes. Quillwork was dyed with aniline dyes, and the now heavily tailored shirts became increasingly gaudy. **MI**

To be continued: Part 2 will describe and further illustrate identifiable tribal differences. Sources and acknowledgements will accompany Part 2.

A Mandan bighorn shirt of c.1840, with untailored legs at the hem, coup marks on the 'right' sleeve, and two quilled rosettes. Arm-strips are diagonally interwoven quills with pony bead border. The position of the hair-locks on the sleeve indicates that this shirt is in fact worn back to front on the model. (Courtesy Ian M. West)

Two Leggings, a Crow warrior, photographed in c.1900 wearing a typical later Crow shirt with profuse ermine, a rectangular beaded neck-flap, and beaded strips with single design units on pale background.



Military Miniatures: The Work of Brian Stewart

Not many modellers can claim to have had a

Not many modellers can claim to have had a unique impact on the military miniature hobby around the world, or even in a single country for that matter. However, there are a few whose style and methodology are so innovative as to inspire imitation; and Brian Stewart is one of these modellers.

one of these modellers. To most of the world's

modelers, a figure, or group of figures, is not only the most important consideration; it is the *only* consideration. The environment in which the soldier fights, marches, rests, eats, mends his wounds or simply contemplates the future is little more than an afterthought. For years we

have all seen otherwise talented modellers pay scant attention to the groundwork that frames their figures, and sadly enough there are many who continue to use painfully artificial materials to suggest dirt, rocks, grass or other aspects of the environment.

the environment. By contrast, the environ-

ments Brian creates for his figures go beyond simple realism; they are a case of the whole being more than the sum of the parts, multiplying the emotional impact made by the figure. Whether it be Vlad the Impaler standing before his snow-speckled wooden gate, fringed with malevolent icicles; a sardonically grinning jack standing in a mud-spate

tered trench beneath the alarm bell; or a bedraggled Conquistador dwarfed by the menacingly massive roots of a serpentine jungle tree, Brian's groundwork is a unique and vital part of the story he tells with each figure. Ficus trees, roots, a myriad of dried plants and flowers, rocks, asparagus fern, basswood strips and dowels, just wine and a wide range of more unlikely materials are utilized to create the remarkably realistic groundwork for which he is well known.

Recognition has not been lacking, as Brian has collected

Recognition has not been lacking, as Brian has collected a cache of gold medals at such prestigious competitions as the Chicago Show, the MFC (Philadelphia) Show, and the California (SCAMMS) Show. In 1989 he travelled to Eumilittaire where he collected more awards, including a sweep of the tough 65mm and over scratchbowl and con-

verted class — Gold, Silver and Bronze. Since 1989 Brian has travelled to few competitions outside the Southern California area due to the pressures of his profession, but he expects to resume his periodic visits to major competitions in the years to come. I first met Brian in 1983 at a

small miniature show in the San Francisco area, at a time when he was, like most other modellers in the area, devoting most of his painting efforts to stock figures. During this period he developed an admiration for the outstanding sculptures of Roger Saunders

and Keith Durham. In fact, he was so taken with the work of both artists that he managed to collect not only the relatively few Durham kits then on the market, but also the dozens of kits sculpted by Saunders for a variety of manufacturers. While Brian has painted figures by many other manufacturers over the years, his interest in these two fine sculptors remains.

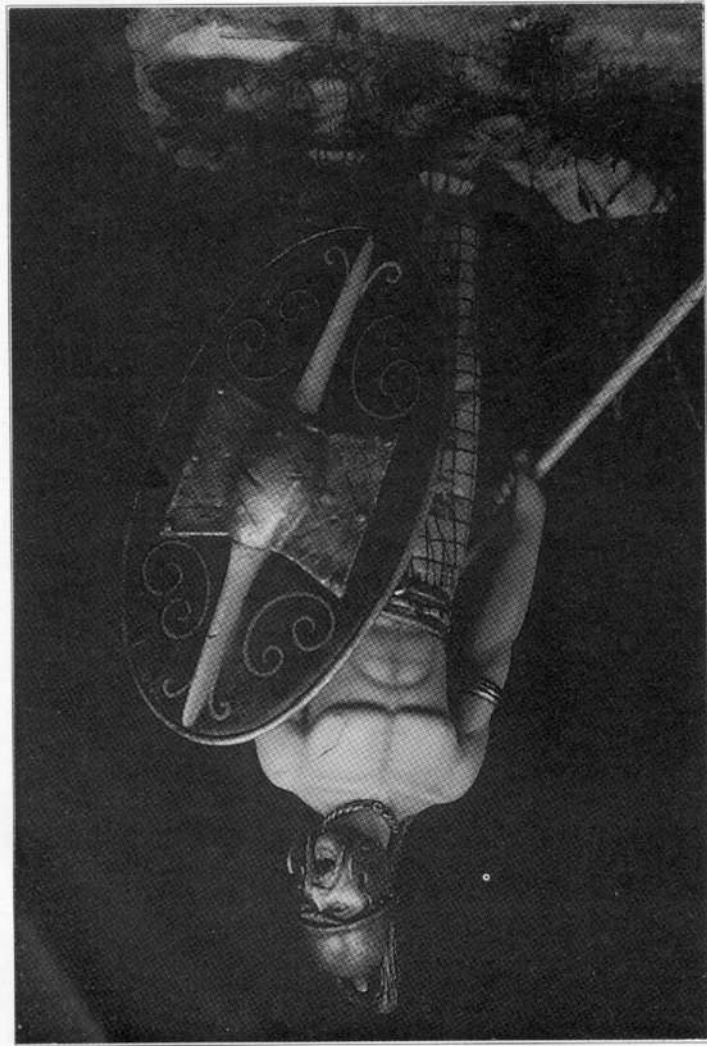
TECHNIQUE

Although Brian has long been considered one of the best

Above:

A Gallic warrior, c.150 BC; a major conversion impeccably painted with finely detailed checkered trousers and a beautifully aged bronze helmet. (All photographs by the author)

Right: Snow is a notoriously difficult effect to achieve convincingly. Stewart has his own recipe (see text), which adds to the chill menace of the setting for Keith Durham's *Poste Militaire* figure of 'Mad the Impaler'.





A



C



B



D

Colour photographs:
 (A) A typically well thought-out and integrated major conversion: a Burgundian warrior of the 3rd century AD, with a headpiece made from a wild pig's head and skin (giving more immediate visual interest than the wolfskin a less thoughtful modeler might have chosen), set in a forbidding background of hibernated rocks.
 (B) Poste Militaire's Scottish Highland chieftain of the late 17th century, based on Gerry Emberton's painting in the Men-at-Arms title The Jacobite Rebellions 1689-1745 (itself based upon a description of Alasdair MacDonald, MacLain of Glencoe).
 (C) Keith Durham's sculpture of 'Macbeth' for Poste Militaire; Brian Stewart favours Durham's work, which lends itself particularly well to his style.
 (D) A German trench raider, 1918, modified from an Andrea Miniatures kit.



The minute care Stewart takes over Mithrap figure of an 11th or 12th century Norman mercenary; full of character, he is set amidst the overgrown ruins of previous wars, complete with a vivid reminder (in the foreground) of his own probable fate — memento mori...

Feature figures

Readers wishing to model figures based on subjects featuring in articles in this issue may find the following suggested available castings useful, though the list does not pretend to be comprehensive, and conversion work will of course be necessary in some cases:

US Plains Indians: Husar — Red Cloud, Oglala Sioux (90mm); Mounted Plains Indian war chief (90mm); Sioux warrior, mid-late 19th century (54mm). Almost all sculptures — Mounted Sioux warrior (90mm).

US World War I Pilot: 2 Hecker-Gores — WWI pilot (54mm); Scale Link conversion parts (54mm). 17th Lancers Saddle: Crimean War castings listed in previous issues; detail may also be added to a plain horse, e.g. Tiny Troopers (65mm).

US Dragoons, Mexican War: Andra (54mm); also conversion possibilities, Husar — Mounted Mexican Grande (90mm). English Civil War Armour: Any of several castings including Husar — Contraster 1642-51 (90mm) and Officer, Royalist Horse 1642 (90mm).

Bolivar's British Legion: Obtrusely, conversions from British and French Napoleonic, too numerous to list.
 Gallery: Ferdinand of Aragon: Suitable conversion subjects might include Edirne Militaria — Mounted Knight with mace and sword 1432, and Tuscan Mounted Knight (54mm); or any other late 15th century Italian-armoured figure.

In recent years, Brian has worked for several Southern California-based theme park design companies, and has had the opportunity to apply his creative skills in the work-attended seminars held at society meetings. Brian has also been added to his list of achievements. Hopefully, in the years to come, Brian will be able to travel more frequently to major exhibitions in the US and Europe, enabling the world's modelers to get a closer look at the work of this talented and innovative artist.

Bill Horan

We at the Southern Society are fortunate to have Brian close at hand, as his pertinent 'Groundwork Demonstration' are among the best-attended seminars held at society meetings. Brian demonstrates how acrylic baking soda and finely ground glass beads combine to simulate snow; and how tiny plaster bricks are carefully mortared together with white paint and baking soda to create brick buildings or walls. Seemingly complex architectural structures are integrated. Uniforms are painted almost exclusively with Winsor & Newton Artist's Oil Colours, but his technique is markedly different. Avoiding the bright, pristine effects often seen in oil-painted figures, Brian carefully 'wears' each figure by working into his paint while it is wet a variety of earth colours and other shades appropriate to the effect, giving the garments worn by his figures a stained, well-worn appearance consistent with the often harsh terrain into which they are integrated. Uniforms

approach is his use of paint. Like most modelers, his figures are painted almost exclusively with Winsor & Newton Artist's Oil Colours, but his technique is markedly different. Avoiding the bright, pristine effects often seen in oil-painted figures, Brian carefully 'wears' each figure by working into his paint while it is wet a variety of earth colours and other shades appropriate to the effect, giving the garments worn by his figures a stained, well-worn appearance consistent with the often harsh terrain into which they are integrated. Uniforms

Another individual element of Brian's figure-making approach is his use of paint. Like most modelers, his figures are painted almost exclusively with Winsor & Newton Artist's Oil Colours, but his technique is markedly different. Avoiding the bright, pristine effects often seen in oil-painted figures, Brian carefully 'wears' each figure by working into his paint while it is wet a variety of earth colours and other shades appropriate to the effect, giving the garments worn by his figures a stained, well-worn appearance consistent with the often harsh terrain into which they are integrated. Uniforms

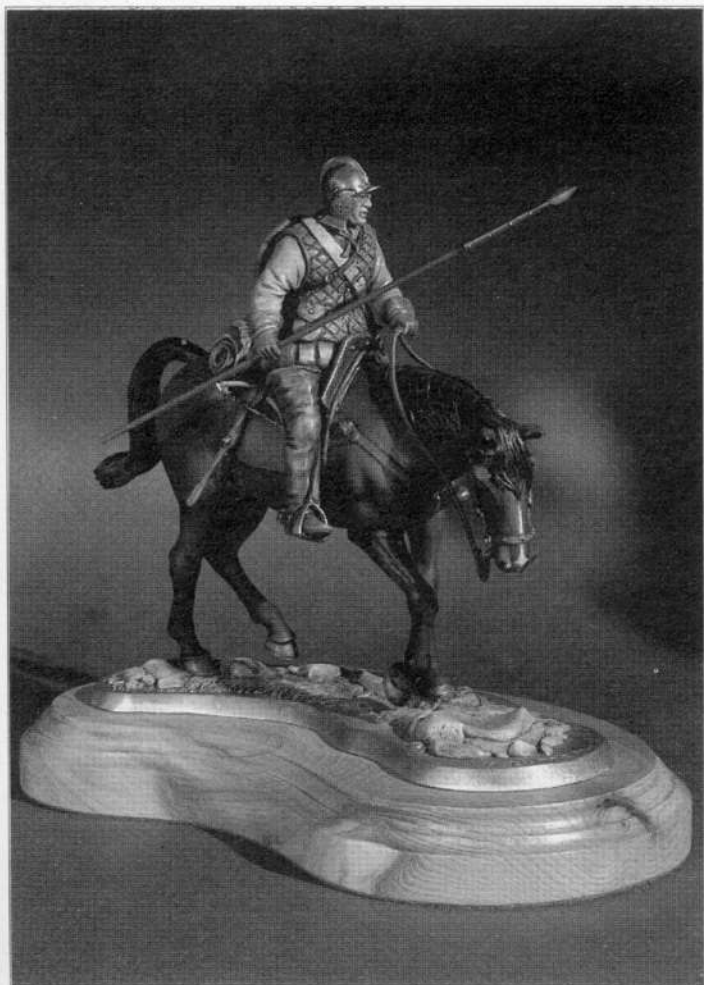
Military Miniatures Reviewed

**Border Miniatures, 80mm:
80/M1, Anglo-Scottish Border Reiver, c.1595
80/10, Border Levy, c.1595**

The work of the designer Keith Durham is deservedly renowned throughout the military modelling world; his 'Conquistador', 'Macbeth', and 'Flodden halberdier' must rank with the very best historical miniatures ever produced. What puts Mr. Durham's creations in the very top league is his ability to breathe life into his figures: we gain an impression of real people beneath the clothing and armour, rather than characterless miniature clothes-horses displaying pretty uniforms. Since his main preoccupations are warriors of the Dark Ages, medieval and Renaissance periods, it was only a matter of

time before Mr. Durham bowed to popular demand and produced some Border reivers of the 16th century. The results, a mounted and a foot figure now released by Border Miniatures, justify one's hopes: they are tough, hardened veterans of raids, border skirmishes, and deadly feuds.

Not only do such subjects lend themselves perfectly to the 'Durham approach' — rugged faces, 'lived-in' costume, and vicious weapons — but they are close to the hearts of both the sculptor and the manufacturer, Peter Armstrong. The man behind Border Miniatures, a noted modeller and artist in his own right, has Cumbrian roots that go deep — Armstrong was the name of one of the noted 'riding families' — and he shares Keith Durham's enthusiasm for the wild old Border days. Keith, who has lived in the north-east all his life, is a keen walker of the frontier hills, visiting the ruined reiver towers that still glare from the hows and dales; and he has been able to examine at first



hand the period armour and weapons preserved in the Border History Museum at Hexham. This in-depth research has certainly paid off: George Macdonald Fraser, the author of *The Steel Bonnets*, has enthusiastically testified to the authenticity of these figures.

The mounted raider, in steel bonnet and padded jack, with a leather targe strapped to his back and grasping a lance, is a particular favourite of this reviewer. Detail is crisp, accoutrements superbly rendered, and (a typical Durham touch) the rider's head is slightly turned as if scanning the horizon for signs of danger — or loot... The horse is Keith Durham's first, and is full of character; no pure-bred beauty, this, but a tough, hard-working mount used to harsh conditions. It is gratifying to see that the designer has avoided the trap of making it an undersized pony.

The figures have a minimum of 'flash' and the parts fit well. As usual, it will be neces-

sary to fill with small amounts of Milliput when joining the halves of the horse; and a small hole is needed in the horse blanket for the small crossbow (known as a 'latch').

The 'foot loon' or Border levy can be used as a companion piece to the horseman, and conveys the same air of clear-eyed wariness. Again, the details of clothing, arms and armour are a joy — I am particularly fond of the rolled and slung sheepskin — and the bearded face under the morion is extremely well executed. Keith Durham never produces clones: each of his creations is very much an individual, and this figure is a completely different physical type from his companion — a tall, gangling rogue without an ounce of surplus fat on his sinewy frame, whereas the rider is a stocky, solid type.

It may be of interest to readers that both figures are on display in the Tullie House Museum, Carlisle, where a vivid and atmospheric audio-visual display on the reivers can be experienced.

**Sarum Soldiers, 54mm:
GD1, Captain, Grenadier
Company, King's Royal
Regiment of Foot, 1685
M1, Musketeer, Duke of
York & Albany's Maritime
Regiment of Foot, 1664**

Prior to receiving these figures for review the only knowledge I had of Sarum Soldiers was through their illustrated advertisements, and these had left me uncertain as to whether their products were aimed at the classic toy soldier enthusiast or the figure collector. Having now had an opportunity to examine the actual models and read the hints provided with each casting, I have to say I am still not a great deal wiser. However, it would seem most likely that the object is to appeal to both markets — not the easiest of targets considering their quite different requirements. Under these circumstances, I will restrict my comments to their likely appeal to the connoisseur figure painter.

First, it must be said that the choice of subject matter is interesting, being drawn from a period of British military history that is not particularly well catered for. Both figures are quite well proportioned, if rather 'wooden' and static and, no doubt, the end result provides a colourful and quite unusual addition to a collection.

The *Grenadier Officer* (GD1) comes with a colour photograph of the painted model, hints for assembly and painting, and brief but reasonably adequate painting instructions. The kit consists of four pieces — the main body casting incorporating the right arm holding a grenade, the separate left arm holding a match, a musket, and a small circular base pierced to accept the pegs cast on to the figure's feet. Flash is generally minimal, but a fair amount of work is needed to remove the clearly visible mould lines. Particular care is required when dealing with the line that unfortunately falls on the left front of the grenadier cap and then down the left cheek. Detail on the



body is quite reasonable, although the creases on the right sleeve especially are rather overdone for my taste.

However, it is the face, and to a lesser extent the hands, that let the figure down as far as I am concerned. Over the last few years, thanks to such superb modellers as Sid Horton, Roger Saunders, David Grieve and others, modellers have been provided with beautifully animated figures brim full of character, with delicate hands and finely formed and expressive faces. Unfortunately, in this instance the anatomy of the head is basic in the extreme with virtually no chin and other features very rudimentary. Very much the same comments apply to the *Musketeer* (M1), which is presented in the same format and consists of five pieces — the main body casting, musket incorporating the right hand and the left hand and arm, the raised right arm (without hand), separate sword and a circular base. As with the grenadier officer, mould lines are rather apparent, especially on the hat brim. In this instance the definition, modelling and anatomy of the face seem rather stronger, but once again the figure is very basic by today's standards; although a massed collection of such models could look impressive, I fear individual figures, however well painted, would not stand too close inspection.



Custom and stock figure bases by Oakwood Studios, 17 Birkhill Crescent, Birkenshaw, Bradford, W. Yorks BD11 2LJ.

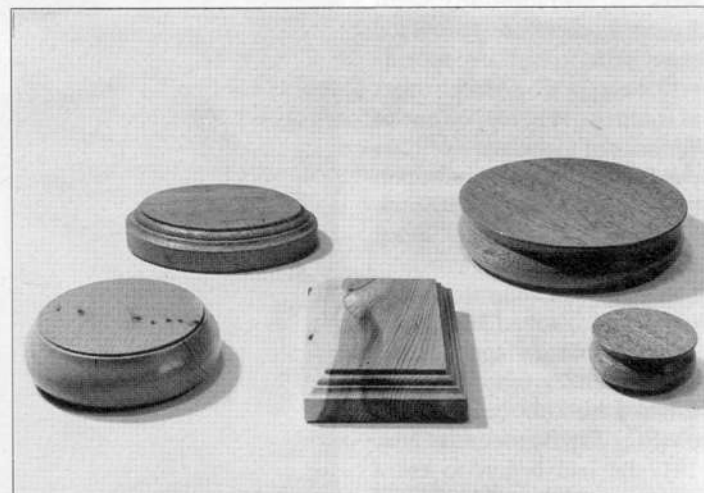
An all-important part of every display figure is the base it is mounted on, be it a simple, unembellished wooden block or custom-finished diorama groundwork supporting multiple figures. Whatever the choice of the individual modeller, he will invariably find a manufacturer able to supply what he needs, often to precise, 'one-off' custom specifications.

Wood is still the most popular material for figure bases, and Oakwood Studios is a manufacturer known to novice and expert alike. Owner Bill Mortimer's current range extends to 65 stock sizes in a wide variety of wood finishes and shapes. If something a little different is

required, Bill will do his best to supply it via his 'made to measure' service — although there may be a price penalty:

'Traditional woods such as yew, mahogany and rosewood are always popular and are the most economical, although price rises have hit this industry as well as many others. Ebony, for example, now runs at £345 per cubic foot, so I do ask my customers to check on availability before ordering, particularly if something unusual is required.'

Such is the individual's desire to mount a figure on a base or plinth that is unique to that particular piece of workmanship that Bill maintains a stock of the increasingly popular 'exotics'. He always aims to supply what the customer requires, but not every length of wood has the right grain or has been correctly seasoned to polish well when cut into 3-in. squares, so buying-in has to be done with an experienced eye. This can take time, so customers who need to have a figure base ready by a particular date, for a show perhaps, are urged to order in plenty of time. Oakwood Studios will supply a fully illustrated price list upon request to the above address. **M**



Bolivar's British Legion

IAN FLETCHER Paintings by RON POULTER

To most students of military history the Napoleonic Wars ended with Napoleon's defeat at Waterloo and his subsequent banishment to the island of St. Helena. It could be argued, however, that a conflict which took place at the same time thousands of miles away from Europe was an extension of those wars: namely the South American Wars of Liberation, which raged bitterly from 1808 to 1826. Of the leaders of the Patriot armies that fought to end Spanish rule in South America the most famous is undoubtedly Simon Bolivar; and this article deals with the British troops who fought under him and upon whom he came to rely during his campaigns — troops he referred to as *Salvadores de mi Patria*, 'saviours of my country'.

THE LEGION'S FORMATION

In the years that followed Waterloo the British army faced a drastic reduction in its strength. In April 1817 the *London Times* reckoned that the population of Britain, some 25,000,000 people, would somehow have to absorb about 500,000 ex-soldiers. Although this was a gross overestimate — the army seems to have been cut from about 247,000 to 100,000 by 1823 — it was true that many thousands of soldiers, after years of fighting against France and her allies, were faced with poverty and an uncertain future at best. The wars of liberation in South America therefore provided many of them with an opportunity to escape from the prospect of inactivity at home. As one of Wellington's former officers put it after being retired upon half-pay, it was '...South America, flags, banners, glory, and riches!'

The British volunteers were recruited mainly in London by one of Bolivar's agents, Luis Lopez Mendez, who had established himself in No.27 Grafton Way. By the end of May 1817 he had begun to enlist active, retired or discharged

officers and non-commissioned officers of the British army for service in South America. During the previous month Mendez had asked for an interview at the Foreign

Office, perhaps to hear what the official view would be on the recruitment of British volunteers; and it was at around this time that Wellington arrived in London on a visit from Paris. It has since been suggested that this was no coincidence, and that he was putting his mind to the problem of disbanding his large army of occupation. It is almost certain that he gave more than a passing thought to the possibility of a large number of his men joining the Patriot armies in South America as a way of easing the problem of demobilisation. Indeed, one of the first to visit Lopez was Gustavus Hippisley, a cavalry lieutenant on half-pay, who claimed he had been asked to raise a regiment of hussars by a friend, 'an officer of high rank in the British army whose experience was as distinguished as his name was honoured, loved and respected'. It is not impossible that this was Wellington — although it was probably Sir Robert Wilson.

The volunteers were encouraged by promises of pay equivalent to the British army and by promotion to one rank above that which they had held

in the army; pay was to commence upon arrival in Venezuela. When the call was heard on the streets of London thousands began to volunteer for the expedition, and soon the first regiments began to take shape, among them the 1st and 2nd Venezuelan Hussars and the 1st Venezuelan Lancers. One of the first to join the ranks of the 2nd Venezuelan Hussars was Daniel Florence O'Leary, who later rose to the rank of general following many years' service as ADC to Bolivar, and whose memoirs are now recognised as one of the most important sources for the campaigns in South America.

There was fierce competition for commissions in the 1st Hussars, and soon money began to change hands for them. The majors of the regiment were selected from captains and former captains in the British army, the captains from lieutenants of cavalry, and the lieutenants from cornets in active service or from lieutenants of infantry on half-pay. The junior ranks were filled by discharged sergeants, whilst a few 'gentlemen', who had never held commissions before, were appointed cornets. (The preponderance of officers and NCOs may be explained by an intention to recruit and train rank and file on arrival in South America.) The first major detachment of volunteers destined for Venezuela were as follows:



General James Towers English, 1818 (artist unknown; reproduced by kind permission of Mr. and Mrs. Hugh Barret). General English probably sat for this painting when he came back to England to raise the Second British Legion in 1818. He wears a dark blue dolman with red cuffs, and red trousers; all lace is gold; he wears the order presented to him by Bolivar, *Estrella de los Libertadores*. Also shown is the lance presented to him by General Paez. The shako in the bottom right hand corner is black with gold lace and fittings and a black and red plume. English returned to South America in April 1819 with 2,172 men. Amongst them was a large band plus two hussar regiments dressed in light blue uniforms with red or black facings, yellow or green plumes, black belts and fittings. A seaman from England who came to serve with Bolivar said 'a finer body of troops for its number, was perhaps never seen.'

1st Venezuelan Hussars: 30 officers and 160 NCOs, commanded by Col. Gustavus Hippisley.

2nd Venezuelan Hussars (Red Hussars): 20 officers and 100 NCOs, commanded by Col. Henry Wilson.

1st Venezuelan Lancers: 20 officers and 200 NCOs, commanded by Col. Robert Skeene.

1st Venezuelan Rifles: 37 officers and 200 NCOs, commanded by Col. Donald Campbell.

Brigade of Artillery: 10 officers and 80 NCOs, commanded by Col. Joseph Gilmour. Five 6-pounder guns, one 5½ in. howitzer.

In the 1st Venezuelan Hussars uniforms, arms, saddlery and accoutrements were provided by two contractors, Thompson and Mackintosh, who also had to provide a ship for the journey to Venezuela. Everything was to be ready by August 1817; but in their rush to complete arrangements for their respective regiments the other colonels had also contracted Thompson and Mackintosh who, in their eagerness to make as big a profit as possible, soon realised that they would never be able to complete everything in time, and so departure dates were put back.

Before the expedition sailed many farewell dinners were held in the regimental messes, and at one such dinner the regimental standard of the 1st Venezuelan Hussars was displayed at the head of the table. It showed a yellow field ornamented with green and gold fringe around the edges; in the centre was a belt or garter with the motto *Union, Constantia, y Valour*, and within the belt were the words *1 Huss de Venezuela*; in the field around this circle were seven blue stars representing the state's seven provinces.

The formation of the regiments was not without its problems, however, and there was much bad feeling, jealousy and lack of co-operation between the colonels. The question of seniority was usually at the centre of the arguments, and expenses were also a sore subject between the agents, contractors and colonels. Also, it

Captain Morgan O'Connell of the Hussar Guards of the Irish Legion, 1820, by John Gubbins (Derrynane House, Co Kerry). In his hand is a brown fur busby with a white feather with a gold ring and at the base a gilt socket with upright leaves; a red busby bag with a gold ring halfway down its length, and a gold tassel; the chin scales are gold, with discs bearing an effigy of a satyr. The dolman is dark blue with red collar and cuffs; the pelisse is red with brown fur; all lace is gold. A red and gold barrel sash is worn above a black sword belt with gold clasp and fittings. The trousers are red without any lace. When Morgan arrived in Colombia at the blockade of Cartagena he met Gen. O'Leary, and wrote to his father on 25 August 1820 how surprised he was to see him in his smart uniform as ADC and Military Secretary to Bolivar.

was not long before the Spanish authorities in London began to protest to the British government, calling on it to prohibit British subjects from taking part in the contest between Spain and the Patriot armies. (Despite Spain's status as a recent ally against Napoleon, it was to be August 1819 before the Foreign Enlistment Bill began a leisurely passage through Parliament. The commercial opportunities for British merchants in a liberated Spanish America were presumably a major factor in these events.)

However, in spite of the many problems the five regiments comprising the first contingent finally embarked for South America in December 1817. Unfortunately for the 1st Venezuelan Lancers, their transport ship *Indian* went down in a storm, thus depleting the force somewhat. The recruitment of these first five regiments constituted the first real success by South American agents to enlist British help. Although some British adventurers (such as Gregor Macgregor, probably the most famous) had been fighting alongside the Patriot forces for some years, this was the first time that large contingents had been raised in Britain.

THE SECOND AND IRISH LEGIONS

The first recruits from Britain made a good impression on Bolivar, who was anxious to secure the services of more



British volunteers. Someone would have to return to England to raise more regiments. The man chosen for the task was Lt. Col. James Towers English, who had so impressed Bolivar that he was promised command of the second batch of recruits, for each of whom English was to be paid fifty pounds sterling. English set to work with great vigour, the task being made much easier by the fact that many units of the British army had just returned from France and Belgium to be demobilised. George Elsom, who had formerly been an ensign with a militia regiment near London and who had sailed with Hippisley's expedition, also returned to London to recruit. Amongst his catch were some 110 Hanoverians, many of them veterans of the Napoleonic Wars, and commanded by John Uslar who saw action at Waterloo with the King's German Legion.

The force was to be known as 'The Second British Legion', and the motto *Morir o vencer* (Die or Conquer), was adopted

— as well as a Legion anthem, composed to the tune of *Ye Gentlemen of England*, which was continually played by the Legion's band. English's muster rolls show an effective strength of 1,050 men. By July 1818 the first of the Legion were ready, complete with uniforms similar to those worn by the British army, supplied by the firm of Herring and Richardson, who had also fitted out the ships. English's expedition sailed for South America between January and April 1819, and 900 men recruited by Elsom followed shortly after.

Whilst both English and Elsom were recruiting there was a similar large-scale exercise in progress in Ireland. This was organised by John D'Evereux, an adventurer who had taken part in the rebellion of 1798 and who had been living in exile in the United States. D'Evereux had met Bolivar in 1815 and had offered to raise 5,000 men with arms, ammunition and stores on condition that he be given command with the rank of general. His offer



A miniature of Bolívar by Jose Maria Espinosa (Quinta de Bolívar, Bogotá). This miniature was painted in great detail by Espinosa who was not only a friend of Bolívar but also a serving soldier. It is thought to show Bolívar at the Battle of Carabobo in 1821. In the background are men of the British Legion and Venezuelan Artillery.

was at first refused; but in 1818 he returned to Ireland to find a letter of acceptance from Bolívar, and recruitment began at once. By the end of 1819 the muster rolls showed that D'Evereux enlisted 1,700 men, known as the Irish Legion.

When English arrived at Margarita Island, near the coast of Cumana, on 7 April 1819, he found the volunteers in a bad way. The island was a hot, unhealthy place with unsuitable quarters and a lack of water. Food was so scarce that many of the soldiers cut the buttons from their uniforms in order to pass them off as money to the local people in payment for bread and fruit. To make matters worse, typhus fever, which was raging in England and Ireland at the time, broke out, and others were struck down by yellow fever. Within five weeks

some 250 men, women and children had died. By this time Col. Gilmour had recruited about 100 natives, and after some intense drilling had managed to weld them into a fairly cohesive unit. They sheltered beneath tents made from canvas which had been used by the British army in the Peninsular War. What the British Legion wanted most of all, however, was a taste of action; and it came as a great relief when, on 14 July 1819, the whole force of about 1,000 British and 300 natives at last sailed for the mainland of Venezuela.

THE LEGION IN ACTION

Many skirmishes, battles and campaigns would be fought before Bolívar's forces finally defeated the Royalist Spanish armies, and the British Legion played a large part in his victory. However, to follow the fortunes of all of the British units engaged in the struggle would be impossible in this short article. Therefore we will concentrate largely on the Rifle corps, as it saw much action, from the battle of Boyaca (7 August 1819) to the final victory at

Ayacucho (6 August 1824).

Several points should be borne in mind. While the British units were known collectively as the 'British Legion', the term is often used to indicate specifically the infantry corps raised from the second contingent to arrive (and subsequent volunteers), operating as a tactical unit. The strength of the volunteer units fluctuated, with disease, and perhaps desertion too, taking a steady toll. It has been said that more than 5,000 volunteers left Britain (including Ireland) by 1820; yet at some date in 1821 the then-survivors of both British and Irish Legions were amalgamated; and in May 1821, before Carabobo, it seems that the combined corps had only some 1,100 men. The term 'battalion', which we follow the sources in using in this article, should not be taken to mean a unit comparable in size to a British line unit. Finally, since no official records were kept, one has to rely upon the accounts, and often contradictory dates, found in various survivors' journals; and a good deal of judgement is required to reconcile these contradictions.

The first battles

The Rifle battalion, some 200 strong, had left England at the beginning of 1818 under the command of Col. Campbell. The battalion suffered badly from yellow fever on its arrival at Margarita Island, and Campbell's son was among those who died. This affected him so much that he returned home to England almost immediately, and command of the Rifles fell upon Lt. Col. Pigot. On his arrival at Bolívar's headquarters Pigot was ordered to Misiones de Guayana in order to enlist enough natives to bring the Rifles' strength up to 400. This was duly done, and the unit took the name *Rifleros Ingleses*, commanded by British officers. The unit was also known as the 'Black' Rifles: some say this was because of the many natives in the battalion, but it is more likely to be because of the dark green colour of their jackets which turned almost black on active service. (Another explanation is quoted in the

colour plate captions.)

The Rifles joined Bolívar's army on the Plains of Apure towards the end of 1818, but saw no serious action until 19 March 1819, in a skirmish in the woods of Gamarra. The same month saw Bolívar reorganise his forces and the Rifles, reinforced by another 350 British troops who had recently arrived in South America, were divided into two battalions. The first was to be commanded by Col. Arthur Sandes and the second by Maj. John Mackintosh. Both were under the orders of Pigot; but he was shortly to retire from the army due to ill-health and was succeeded by Col. James Rooke (who had been ADC to the Prince of Orange at Waterloo).

On 25 July 1819 the Rifles saw action at Patano de Vargas. During this action Bolívar found himself in a difficult position hemmed in by swamps and hills. The left flank of the Patriot army was outflanked and withdrew in disorder, upon which Rooke led the 2nd Rifles against the Spanish positions on the hills. A ferocious bayonet charge regained the positions for the Patriots, but Rooke fell mortally wounded. Sandes was also wounded twice on a day when the British troops distinguished themselves, but paid very dearly with a long list of killed and wounded. Following the battle the Patriot army took the town of Tunja where valuable supplies were captured, and this enabled Bolívar to pursue the Spanish army, under Barreiro, before it was able to reorganise.

Boyaca and after

Bolívar finally caught up with the Spanish army at the bridge of Boyaca and here, on 7 August 1819, was fought one of the decisively won battles of the war. The Rifles were again in the thick of the action, never more so than when they advanced uphill in the teeth of heavy enemy fire to silence the Spanish guns. The day ended in a complete victory for the Patriot army, and the Spanish commander, Barreiro, actually gave himself up to a private of the 1st Rifles; 39 Spanish officers and 1,600 men surrendered and only about 50

escaped. The Patriots suffered just 13 killed and 53 wounded in a battle that was won in less than two hours. When news of the victory reached Bogota the Spanish viceroy fled and Bolivar was able to enter the capital without opposition. On entering the city a crown of laurels was placed upon Bolivar's head; but he took it off and held it towards the Rifles, saying 'Those soldier liberators are the men who deserve these laurels', and later conferred upon each of the British soldiers the Order of Liberators.

In December 1819 another reorganisation took place, with recruits being formed into new units and others being incorporated into existing battalions. The 2nd Battalion of Rifles under Mackintosh was renamed the Albion Battalion, and retained its identity until the end of the war. The 1st Battalion, however, underwent much change, and many of its officers were sent into the interior to recruit. The battalion remained under the command of Sandes, however; and was honoured with the title of 1st Battalion of Rifles of the Guard, being assigned to Bolivar's bodyguard.

Following the occupation of Bogota the Rifles were kept busy on the Venezuelan border for the first few months of 1820 and saw action at Cuenta, Bailadores and Lagrita. Following this they took part in the campaign of Magdalena. During this campaign the Rifles suffered badly as they hacked their way through the oppressive jungle; swarms of mosquitos attacked them in the swamps, as did hostile Indians, and every day saw some sort of skirmish.

Following the Magdalena campaign the Rifles were sent to help capture the city of Santa Marta. In order to approach the city they had to cross the Rio Frio, wading across in the face of a well-directed fire from the Spanish defenders, who withdrew to Fort Cienga, a palisaded outwork in the suburbs of the city. The Spanish twice made determined sorties from the fort, but were repulsed each time. The Patriot army took the fort on 10 November in a sharp

action which involved some 800 men of the Rifles, who assaulted the earthworks and carried them at the point of the bayonet; during the attack they suffered 40 killed and 60 wounded, the Spaniards losing some five hundred. The next day Bolivar entered the city and thanked his troops. Diplomas granting the use of chevrons of honour to the army of Magdalena were awarded to 170 men of the Rifles battalions.

THE SLOPES OF CARABOBO

On 24 June 1821 the decisive victory of Carabobo was fought; and although the Rifles played only a minor part in the battle and the pursuit afterwards, the British Legion (the red-coated line infantry unit) distinguished itself. At this time Bolivar was engaged in operations in north-west Venezuela, and his army of 7,500 faced some 5,000 Spanish troops under General Miguel de la Torse, who held the southern foot of the valley of Carabobo. The Spaniards were in a strong position with wide open grassy terrain behind and around it, ideal cavalry country. The Patriot army looked out across a series of low hills, in and out of which flowed the Carabobo brook, which was in some places merely a dry bed. Any frontal attack by Bolivar would have to be made uphill in the face of heavy enemy musketry; and he therefore decided to make a flank attack against the Spanish right, sending one division, including the British Legion line regiment, through thickly wooded hills.

The attack began with a native regiment, the *Bravos de Apure*, moving against the Royalist right flank followed by the British Legion. The troops wound their way along a narrow track through the hills which sheltered them from enemy fire. The track then dropped down to the bed of the brook. As the *Bravos* jumped down into it to cross and climb out the other side three Royalist battalions — *Burgos*, *Hostalrich* and *Barbastro* — opened up a galling fire on them with about 3,000 muskets as well as

artillery. The *Bravos* wavered and broke, fleeing in terror through the British troops following behind.

The British Legion waited until the *Bravos* had passed through their ranks before climbing out of the brook. They then formed up and opened fire on the Royalists, who advanced on them. When the Spaniards were just a few paces from them the Legion's grenadier company, under

hour or so of bitter fighting the Legion's ammunition began to run out, and it seemed only a matter of time before every man was either killed or wounded. Col. Thomas Ferriar, in command, sent word again for help. The slaughter continued; from the hills above the fighting the rest of the Patriot army could see the British 'springing' their ramrods above their heads to signal for ammunition. At last Gen.



Capt. Minchin, gave them a taste of what the French had experienced in the Peninsular War, as the British poured out a devastating fire to stop the enemy dead in their tracks. The rest of the British Legion formed up, and a few more volleys were enough to send the Spaniards scurrying back uphill to their original positions.

However, this left the Legion in a bad situation. Out-numbered and exposed, they waited in vain for Bolivar to send reinforcements to support them, but for some reason none were forthcoming. After an

A drummer of the Rifles, by Y. Aliriventz (Museo Nacional, Bogota). The drummer's uniform shows the Rifles' shako, although the colour is blue, with a red band, a national colour cockade in yellow, red and blue, and a green plume. The jacket is red, as is the stripe on the trousers; blue collar, cuffs, turnbacks, trousers and shoulder straps; blue and white fringe; white lace, and on the arms the lace has a blue line in it. Black belts; brass drum with blue rims. The drummer is also wearing alpargates. It is evident that British musical talent was much appreciated by the Patriots, because Music Major J.S. Canning was granted a salary of \$20 a month to instruct the musicians in the army. Others were given their salaries, quarters, plus expenses to return home if they wished.

Paez, the divisional commander, came up with his cavalry and supplies of cartridges — but not before Ferriar himself had fallen. Capt. Scott, who assumed command from Ferriar, also fell, and command passed to Minchin. The colours of the Legion were said to have changed hands seven times and to have been shot to ribbons and dyed with the blood of the men who carried them. In spite of all this, however, they remained firm until finally the word was given to advance. Paez's cavalry had charged, but were repulsed. The surviving men of the Legion and the *Bravos*, supported by two companies of the *Tiradores* battalion, made a final effort. The charge that followed was one of the greatest feats seen on the battlefields of South America:

'...a slow painful climb up a steep hillside, during which the blazing sun made their temples throb, and the effort of dragging with them their muskets and packs used up in short, quick gasps what little breath was left in their lungs. To climb those 200 yards of sun-baked hillside takes all the strength and endurance that one who is unencumbered and ready for the task can muster. Even under the best conditions it is an exhausting undertaking, but when those British soldiers climbed the hill, they had to carry with them the extra weight of their muskets and equipment, their packs and their rations, and to do so in the face of a hostile fire which stretched one out of every ten men of them dead or wounded on the ground. Hot, thirsty, sweaty and dirty, they had to leave behind the shelter of the stream bed with its cool waters, to force their weary muscles and empty lungs to drag them ever upward into the heat and turmoil. No doubt many a man wished for a friendly bullet in the brain to give him an excuse to lie down and rest. It was a task that required not only heroic courage, but herculean endurance and bull-dog determination to keep on while the last spark of life and strength was left.'

Despite their fearful losses the British Legion reached the

enemy position, and with a loud cheer were upon them. The Royalists stood their ground bravely, but the British, close enough at last to hit back at their enemies, pushed home their bayonet attack with extreme violence. Although outnumbered, they were irresistible. The Royalists gave way, and finally broke and fled; and it was only now that Bolivar saw fit to launch the rest of his men into the attack to pursue the Royalists, while the British Legion collapsed exhausted where they stood. On the main road the Rifles, under Sandes, had waited impatiently to get into the action; their turn came when they attacked the *Valencey* battalion, which was trying to form a junction with another Royalist unit.

The day ended in complete victory for Bolivar, and while the Royalist army dissolved into a fleeing rabble the capital, Caracas, surrendered to him. Independence for Venezuela was assured, but for the British Legion the cost was high. It had been in the hottest of the action and had won the day for Bolivar, a fact borne out by the casualty figures: out of 200 Patriot dead 11 officers and 119 men belonged to the British Legion. After the battle Bolivar called them the 'saviours of my country'.

Bombona

The beginning of 1822 saw the Rifles of the Guard march 1,500 miles into the interior, and on 22 April of that year they took part in the battle of Bombona. Bolivar's men were

some 2,500 strong and slightly superior in numbers to the Royalists, who were strongly posted behind *cheveaux-de-frises* and field pieces. The Rifles had to climb a steep hill and used their bayonets to cut footholds, while the Patriot army made slow progress owing to the steepness of a gorge and the heavy enemy fire. The only way across the gorge was a narrow bridge; this was heavily defended and the attacks on it resulted only in bloody casualties, nearly every Patriot soldier being cut down in the attempt. So matters remained until, after about an hour, the smoke of battle cleared to reveal the Spanish defenders retreating with the Rifles in hot pursuit. It appeared that they had climbed a crest way above the Royalist positions, descended hundreds of feet to cross the gorge, and then climbed a similar distance on the other side. Although exhausted they fixed bayonets and fell upon the Spaniards, who were fast running out of ammunition. Upon seeing this Bolivar launched the rest of his force, which routed the Royalist army until nightfall forced a halt. The Royalists suffered 300 casualties; Bolivar lost 116 killed and 341 wounded, the Rifles themselves losing 5 officers and 50 men killed.

* * *

The British Legion and the Rifles continued to fight on under Bolivar for independence, although Carabobo was probably the high point of their achievements in South America. Although their num-

bers had been much depleted by the end of the wars, they showed their worth to the last. In the decisive victory of Pichincha (24 May 1822), which secured independence for Ecuador, Gen. Sucre called up the Albion Battalion to repulse an outflanking movement by the Spanish *Aragon* battalion, which threatened his left wing in thick mist; they 'entered the fight with their usual bravery, and put the *Aragon* companies to total retreat'. And at the last great victory at Ayacucho in Peru, which destroyed Spanish rule in South America forever on 9 December 1824, it was Col. Sandes's Rifle battalion which was sent forward on the right to exploit the decisive moment of advantage.

MI

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'The Soldier and his Rabona', water-colour by Pancho Fierro. This picture shows a soldier of the Rifles during the latter part of the war, possibly in a summer uniform: white with a blue collar and piping and stripe on the trousers. A deserter, José Leon Sedeno, in Chorreon on 4 January 1819, said he saw 'four or five hundred of the Rifle Corps with guns and dressed in white with blue collar and cuffs.' Note the boots tucked into the poncho which is tied round his waist; this seems a typically Peruvian way of wearing the poncho. The musket or rifle has a red cover.





General William Miller, 1824, engraving by C. Turner from a picture by Sharpe. Although Miller was never in the British Legion we have included this painting to show the type of dress many of the Legion's officers would wear when they became generals in Bolivar's army. Miller served under both Bolivar and San Martin during the war, and was made brigadier-general in 1823; he was put in command of Bolivar's cavalry and the Montoneros during the Ayacucho campaign. His uniform consists of a black hat with a red and white Peruvian cockade and gold lace; blue coat with red collar and cuffs and gold lace; red trousers with gold lace down the sides. The colour of the poncho is unknown but is possibly red edged with gold lace.

Captions to colour plates overleaf:

(A1) Sergeant, 1st Battalion, 1st Venezuelan Rifle Regiment, 1818.

In his Narrative Col. Gustavus Hippisley wrote: 'Colonel Campbell's corps of riflemen were at this time in a great state of forwardness; his officers and non-commissioned officers were enrolled; and the regimental band, composed of some very able and excellent performers, were embodied also, and attached, completely appointed with instruments, etc. His clothing, arms and accoutrements were in a superior state of readiness.... The excellence of the regimental band, which attended the officers wherever they dined together, were the theme of general conversation.' The band was stationed before embarkation at Chelsea and met every morning for practice where, apparently, their music brought repeated shouts of 'success to the Venezuelan Rifle Corps!'

According to James Hackett's journal, the regimental uniform was similar to that worn by the Rifle Brigade in British service. On campaign, Alexander Alexander, a serving soldier, wrote, 'Our rifle corps were regularly dressed in green', and states that the bugle on the front of his cap was gilt and that he had two bugles on the skirts of his coat. He goes on to say that there was plenty of clothing in the stores, and describes how he was issued with the new Rifles' uniform and cap. Many of the British soldiers said they were better equipped than in the Peninsula. His Baker rifle is carried in a red cover of local cloth, from a contemporary water-colour, and he wears alpagates, sandals of plaited aloe, which were very common in Bolivar's armies.

(A2) Officer, 1st Battalion, 1st Venezuelan Rifle Regiment, 'Black Rifles', 1819.

The reasons quoted for the battalion's nickname are various. Alexander Alexander states that it dates from the time when Lt. Col. Arthur Sandes took over command of the regiment in 1819. He says that 'the Rifles are now called by the inhabitants the black rifles, for their cruelty and dishonesty'. He follows this by saying that the regiment had just taken part in a battle after which no quarter was given to the Spanish prisoners. Apparently, the British took an active part in the slaughter and many of them boasted about it afterwards. He also states that 'the Black Rifles were conspicuous on every occasion for their cruelty to the Royalists.... I have even heard one of the English officers make jest of the way in which he had seen the dogs and pigs munching the bodies of those killed.'

The British officers and NCOs of the Rifles were undoubtedly the toughest and most professional soldiers in Bolivar's army, and the name was probably given them by those Royalist soldiers and sympathisers who had the misfortune to meet Sandes and his men. It is thought that Sandes and his Riflemen covered some 22,000 miles on the march, and the incredible number of 25,000 officers and men are said to have passed through the Rifles' ranks during the thirteen years of their existence.

This officer wears a white sombrero, a headress popular with Bolivar and his officers, and a green Rifle jacket, as stated by Alexander: 'I met a British officer decently dressed in Rifle uniform.' The officer's green trousers or breeches have been replaced by a pair of new cavalry overalls worn over boots. His hair is worn long and he carries his own equipment, which includes a rolled poncho.

(A3) Private, Battalion Company, British Legion, 1821.

This is taken from a miniature painting by José Maria Espinosa, and a bill among Gen. English's papers for equipment and conveyancing of troops from London to the island of Margarita in 1821. It is known that this regiment also had a grenadier company, and carried its colours into battle at Carabobo. The uniform here consists of a Prussian-type shako with an oilskin cover, a short red jacket with possible light blue facings, and white

cotton trousers. He is armed with the Brown Bess musket and carries old Peninsular equipment. An order of battle for Carabobo refers to the unit as the Cazadores Británicos.

(B1) Officer, (B2) Private, 1st Venezuelan Hussars, 1818.

The uniform worn by this officer in Hippisley's 1st Hussars is taken from the latter's Narrative of 1819: 'The established uniform of the regiment was a dark green jacket, with scarlet collar, lapels and cuff; some figured gold lace round the collar and cuff, with an ornamented Austrian knot on the arm above; a laced girdle round the waist, and two small gold scaled epaulettes; dark green trousers edged with similar gold lace down the sides, chacco, (sic) etc. by way of dress clothing. Undress — dark green jacket, with red cuff and collar, without facings, trimmed with black lacing; dark green foraging cap, with grey overalls, Wellington boots, etc. crimson sashes, black leather pouch, belts, sabre sash, etc. completed the field or morning uniform. A blue camel cloak, lined with red baize, was the only addition thought necessary for the officer; the whole expense of whose uniform was under £40.'

Hippisley goes on to describe the uniform of the NCOs and privates which consisted of 'a dress jacket, faced similar to the officers with scarlet, with yellow worsted lace; Russia duck trousers, and a very handsome chacco (sic), completed the full dress.' Undress uniform consisted of a plain dark green single-breasted jacket, black forage-cap, and grey overalls, black belts, etc.

Under the command of Lt. Col. James English, a detachment of the regiment suffered very heavy losses at Villa de Cura in 1818; of 12 officers who went into action eight were killed and two wounded. This action drew Bolivar's admiring attention to the unit; but there seem to be no later references to its service as a formed regiment, and survivors were presumably dispersed to other units.

(B3) Sergeant, 2nd Venezuelan Hussars, 1818.

This uniform is also taken from Hippisley. He states that for the officers Col. Wilson chose a scarlet jacket with light blue facings and gold lace, whilst the NCOs and privates were to have 'corresponding suits.' This is how the regiment would have looked in 1818 on the river Orinoco while on its way to meet Bolivar. This sergeant is wearing white overalls or trousers which were issued to British cavalry for summer dress. In Hippisley's 'Regimental Orders' he states that 'The Officers and NCOs will hold themselves in readiness to parade at a moment's notice regimentally dressed. Officers to wear their pouchbelts, etc. and the whole to be dressed in white trousers.'

The 2nd 'Red' Hussars, also known as the 'Sacred Squadron' and 'Los Colorados', served with Bolivar's Guard of Honour from 1818; they may have ridden greys supplied by Gen. Paez. They fought with distinction at Carabobo, exploiting the success of the infantry.

Ron Poulter



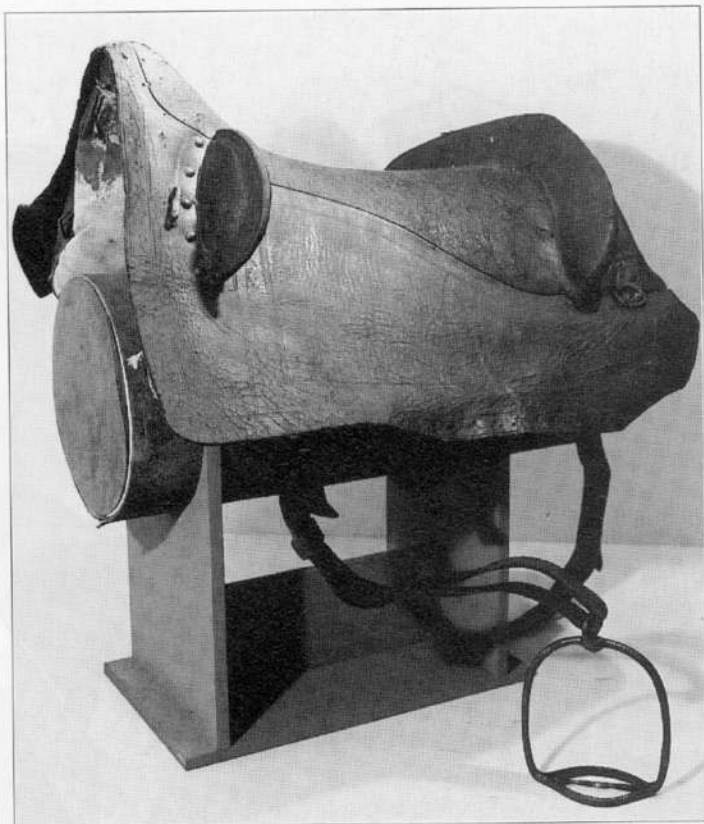


English Civil War

Exhibits in Lancashire

STEPHEN BULL Photographs by MIKE SEED

One of the delights of staging a new exhibition is the unexpected material which can turn up. 'Civil War in Lancashire' at the County Museum in Preston, coinciding with the 350th anniversary of the outbreak of the Civil Wars, is no exception. Private collections have loaned items previously unknown, and other museums have scoured their storerooms to come up with exhibits which in some cases have not been seen for forty years. These photographs represent a handful of the highlights.



Left:

One of a pair of cavalry boots, once forming part of a private museum collection. The boots are of very solid construction, with the fashionable squared toe and stacked heel which became common prior to the Civil War and more exaggerated at the Restoration. They do not appear to have been worn habitually with the tops folded over and down, but rather in the position in which they are seen here, with a fold just below the knee but the tops erect with the loops uppermost. (Private collection)

Above and below:

Cavalry saddle and holsters, from the same collection as the boots; these rare leather items have languished out of the public eye for many years. The original provenance is hazy, but comparison of both shape and materials allows them to be dated with confidence to the 17th century. There are distinct similarities with the period horse furniture illustrated in Maj. G. Tylden's *Horses and Saddlery* (London, 1965); but the lack of official marking, and the decoration of the leatherwork in a style similar to that found on some book bindings of the period would seem to indicate private purchase or local issue rather than Ordnance Office items. The holsters, of jacked leather, are long — 45cm overall — and were finished at the top by leather flaps or 'caps'. There is no evidence of the ornate cloth coverings as found on the saddles of senior officers, and the leatherwork is backed with a coarse fustian-like material, suggesting that this is the practical working saddle of a junior officer or ranker. (Private collection)





Left and below left:

Pikeman's armour and 'Flemish pott', c.1640. The form of the pike armour or 'corselet', with its back and breast and long tassels, is familiar; but the maker and date are not often established. In this case the crowned 'A' of the Armourers' Company of London under Charles I, and the initials 'AN', are clear. This almost certainly refers to Anthony Newman, born in Northamptonshire and apprenticed to Thomas Steavens between 1627 and 1635. He lived in the parish of St. Andrew Hubbard, Billingsgate, and died in about 1654. The armour can therefore be dated to 1635-50, and most likely to the early part of the period when it was usual to issue armour to pikemen. (York Castle Museum)

The 'pott' helmet is deeply fluted in the Flemish style, and its quality suggests that it would be the sort of piece an officer or successful mercenary might obtain or bring back from the Continent. (York Castle Museum)

Below:

Though it is generally admitted that the 'mortuary' sword was one of the primary cavalry arms of the Civil Wars, much debate still surrounds the nomenclature. The term 'mortuary' is probably Victorian and is owed to the belief that the heads which appear chiselled in the hilt are representations of the martyred King Charles I. Unfortunately for the theory the type seems to predate the execution in 1649; and some of the faces found bear little resemblance to that of the king — some, indeed, are women. Peter Newman, previously Keeper of Military History at York Castle, has ingeniously suggested that the heads represent Frederick of the Palatinate and his wife Elizabeth, sister to Charles I: both were popular heroes in pre-Civil War England for their stand against the Catholic powers in Europe. This, however, could not explain away the fact that animals' heads sometimes appear in place of humans' on these swords.... (York Castle)



'Civil War in Lancashire' is open at the County and Regimental Museum, Stanley Street, Preston, from 10 a.m. to 5 p.m. daily except Thursdays, Sundays and Bank Holidays until 25 April 1992. **MI**

At the Cinema:

'Spartacus' (Universal: PG)

When the video release of Stanley Kubrick's *Spartacus* (1960) was reviewed in 'MI' No.33, mention was made of the fact that it was based on the cut general release print. Missing scenes included an attempted seduction of the poet Antoninus (Tony Curtis) by the bisexual patrician Marcus Licinius Crassus (Laurence Olivier); and some of the bloodier shots of gladiatorial combat and battle. The film is now being given a limited release with these missing scenes restored. The restoration was supervised by Robert A. Harris, who also worked on the restoration of David Lean's *Lawrence of Arabia* (1962). As the original negative had deteriorated beyond repair, the film had to be reconstructed from a wide variety of sources. Some scenes were missing their soundtrack and had to be re-recorded: Anthony Hopkins was hired to speak lines for the late Olivier.

Readers of 'MI' should not miss the opportunity to see this complete version of arguably the most literate of historical epics, on the cinema screen for which it was intended. While the climactic battle is a curious combination of long shots and close-ups seemingly shot in two different locations, the scenes of Crassus' legions manoeuvring before Spartacus' army remain genuinely awesome.

Video Releases to Rent:

'Flight of the Intruder' (CIC: 15)

'Last Stand at Lang Mei'

(RCA/Columbia: 18)

'The Commander' (VPD: 18)

'The Phantom Soldiers' (VPD: 18)

The air war over Vietnam has received

ON THE SCREEN

little attention from Hollywood, making the production of John Milius' *Flight of the Intruder* (1990), based on a novel by Stephen Coonts, of potentially considerable interest. The film was not released theatrically in this country, but is now available on video. The opening credits inform us that the Grumman A-6 Intruder was the US Navy's top medium attack bomber during the Vietnam conflict; it flew at tree-top level in any weather at night and alone, and had no defensive weapons. The story commences late in the war, in September 1972. An A-6, piloted by Jake 'Cool Hand' Grafton (Brad Johnson) and Morgan McPherson, bomb a suspected truck park, only to realise there is nothing but jungle below them. They successfully evade anti-aircraft fire and a SAM missile, but a chance rifle shot fired from the ground mortally wounds McPherson. The frustration of losing his co-pilot on a pointless mission leads Grafton to confide to the newly arrived Lt. Cmdr. Virgil Cole (Willem Dafoe) his desire to 'payback'. The pair fly an unauthorised mission to destroy 'SAM City', a storage depot for SAM missiles in the centre of Hanoi which they have seen on a newsreel. They are court-martialled and grounded in spite of the introduction by President Nixon in December 1972 of 'Linebacker 2', the unrestricted bombing of North Vietnam. The final sequence of the film shows Grafton and Cole's attempt to rescue their commanding officer Cdr. Frank Camparelli (Danny Glover) who

has been shot down and surrounded by enemy troops.

John Milius co-scripted *Apocalypse Now* (1979); his directorial efforts vary between the worthwhile *The Wind and the Lion* (1975) and *Farewell to the King* (1988) — reviewed 'MI' No.25 — and the more questionable *Conan the Barbarian* (1982) and *Red Dawn* (1984). Unfortunately, *Flight of the Intruder* belongs to the latter group: a cynical attempt to repeat the success of *Top Gun*, while perpetuating the 'revisionist' view of America's failure in Vietnam. The film benefits from a large budget and state-of-the-art special effects to portray the missions. However, Brad Johnson is a colourless hero, and the talents of Rosanna Arquette are wasted in the thankless role of the widow of a pilot killed in action.

In Cirio H. Santiago's *Last Stand at Lang Mei* (1990), a small force of Marines, fighting a rearguard action against numerically superior North Vietnamese forces, are airlifted to what they believe to be the comparative safety of a firebase at Lang Mei. However, they find it deserted and evidently recently overrun: a kettle is still boiling. Their popular Maj. Verdun (Steve Kanaly) is returned to base and imprisoned by Gen. Mayfield for executing a 'deserter'. He is replaced at the firebase by Capt. Douglas Wheeler (Peter Nelson), who is appalled at what he perceives to be extreme lack of discipline among the men now under his command. The number of defenders

are boosted by the arrival of Montagnard tribesmen, armed with bows and arrows, as well as a press photographer accompanied by some peasants. The dead are buried and foxholes dug in preparation for the anticipated North Vietnamese attack. When Wheeler cracks under fire, desperate measures have to be taken. The action sequences are lively but hardly convince: overall the film is comparable with an average episode of *Tour of Duty*.

The last two are inferior Vietnam exploitation movies which merit no recommendation. Paul D. Robinson's *Commander* features Craig Alan as a Vietnam veteran living with his Thai wife in Thailand who is hired by the American government to steal secret electronic equipment which is imported by Russian ship to Phnom Penh in neighbouring Kampuchea. However, there is a Russian Spetsnaz unit in the area whose commander is equally determined to retrieve it. In a dispiriting imitation of *Rambo*, Craig Alan sports bulging muscles, unkempt hair and head-band, and wields a variety of machine guns, rocket launchers etc. with which he can mow down scores of Russians, Viet Cong and anybody else who gets in his way.

In Irvine Johnson's *Phantom Soldiers*, Green Beret Lt. Michael Custer (Max Thayer) investigates mysterious black-uniformed soldiers who have massacred a peaceful Vietnamese village, leaving evidence implicating the Americans. When he is captured, his Texas Ranger brother launches a rescue bid which will reveal the true identity of those responsible for the massacre.

Stephen J. Greenhill

THE AUCTION SCENE

Christmas being upon us, among the presents are bound to be some antique price guides. These are useful; but it is important to remember that auction houses supply the descriptions, photos and prices — which means, the price achieved by that particular object on that particular day. It may have some special feature; it may be in unusually excellent condition; or the room may have seen a duel for it between two rival bidders. Again, the price quoted is the price paid: if it went to a dealer, the resale price will include his legitimate profit.

The latter part of the year has been busy, and promises to get busier. Christie's have a top quality arms and armour sale on 20 November; the main part will be composed of items from the Prince of Lichtenstein's collection. Apart from a group of pepperbox revolvers there are some interesting edged weapons, and a range of other firearms; and a 16th century Turkish chamfron — a similar but less decorative example sold at Sotheby's recently for over £30,000. We shall watch the results of this sale with interest.

Christie's 21 October sale confirmed a trend we recently reported, that medals remain popular even in this hard year; the great majority of lots sold for above estimate, in some cases nearly doubling estimates. The whole range of military interests have been catered for recently, and across the whole spectrum of prices. Kent Sales' September sale offered much for the smaller collector,

only one lot — a 7th Royal Dragoon Guards helmet, which fetched £1,800 — selling for more than a thousand pounds, and the great majority for less than a hundred, within the reach of most collectors. On 26 September Weller & Duffy in Birmingham handled a staggering 1,700 lots in two days; their next sale offers a good collection of revolvers. Wallis & Wallis continue to maintain the high standards of their Connoisseur Sales, held shortly after the London Arms Fairs; top price on 2 October was paid for a cased flintlock pistol with a detachable butt; but a 3rd Reich diplomatic corps dagger went for £3,000; and an astounding £2,900 was paid for an India Pattern 'Brown Bess' with bayonet — no doubt due to its marking to the 92nd Foot, Gordon Highlanders, a regiment with a notable combat record during the Napoleonic period.

A recent Phillips sale achieved some good prices for a mixed range of lots, Japanese swords doing extremely well: two each made £4,000. A basket-hilted Scottish sword with a blade signed by Andrea Farara, and a silver-decorated basket of unusual form, realised £2,100; and an unusual dirk also exceeded expectations and sold for £1,600. A cuirassier's armour reached £6,200; and an elaborate miquelet pistol with an impressive tiger-head butt made

£3,600. Military headdress sold very well: an other rank's tzapka of the 12th Lancers realised £480, and Dragoon officers' helmets were selling for around the £1,000 mark. Twentieth century militaria did less well, including a collection of German steel helmets; but one bright point was an Enigma coding machine, which fetched £6,220.

One of the largest sales of WWI and WWII militaria in recent years was held by Denhams of Horsham at the Warnham premises formerly housing the Lyndhurst Collection on 7-9 November; this comprised, largely, the former contents of Joe Lyndhurst's museum, with some additional lots. The first day saw some 50 military vehicles offered, ranging from motorcycles to tanks; bidding was patchy, and we were told by a dealer that some of the reserves seemed aggressively high given the state of the market. A number of deals seem to have been concluded after the sale proper, so we have received conflicting information on what sold and for what price. However, among the prices achieved under the hammer were £7,200 for a turretless M5A1 Stuart tank; £5,200 for a Saracen APC; £4,700 for a 1932 AEC 6x6 9-ton truck; £6,500 for a Chevrolet C8A wireless truck; and £1,800 for an Auto-Union DKW motorcycle. By the end of the sale

a Sherman M4A1 (Canadian Grizzly) had changed hands for £18,000, and a Ford jeep finished in LRDG colours for £5,000. The star of the sale was undoubtedly a German 1-ton SdKfz 10 Demag D7 semi-track, which realised £27,000. An ex-French army M24 Chaffee tank failed to sell at the same price.

The second and third days were devoted to uniforms, equipment, insignia, and ephemera; there was a wide range of radio equipment, and also of aeronautica. On both days we are told that around 95% of lots sold. Lively bidding saw remarkable figures achieved by some of the aeronautica: an RAF B-Type flying helmet made an astonishing £1,300, and an E-Type, £700. Many lots achieved between £100 and £500: representative figures are £190 for an RFC officer's tunic, £150 for a half-zip Denison smock, £440 for a WWI Red Cross nurse's uniform, £280 for an airborne troops' folding trailer, £320 for a clandestine (SOE?) radio, and £220 for a fragment of one of the Dam-Busters' bouncing bombs. Mixed lots of posters went for £250-£280; and several 19 sets (vehicle radios) fetched between £40 and £70. All in all the auctioneers pronounce themselves well pleased, and they plan further militaria sales starting in the spring. (No doubt they will strive for less eccentric spelling in future catalogues: we were intrigued by the idea of 'dessert goggles', and a 'sniper's vale'...)

Frederick Wilkinson

Fernando El Catolico

DAVID NICOLLE Painting by ANGUS McBRIDE

History deals kindly with victors, but less so with their victims; and this is certainly true of King Ferdinand of Aragon and Abu 'Abdulla Muhammad XI, better known as Boabdil, the last Muslim King of Granada (see 'MI' No.43). Their personalities have also largely been lost beneath their failures, their achievements, and the legends which grew up around the fall of Granada.

Boabdil 'El Chico' ('The Boy King') was a courageous young man who showed great skill in the tournaments which the people of Granada so enjoyed. But he was only 19 or 20 when he came to the throne in 1482, and had virtually no experience of real warfare or politics. Behind him stood his mother, a fearsome lady with huge ambitions and a biting tongue. Ferdinand, on the other hand, had a clear political aim, a soldierly character, and an even stronger wife — Queen Isabella of Castile. This deeply religious and intolerant woman was the guiding spirit behind the Conquest of Granada. Meanwhile Ferdinand himself was rumoured to have Jewish ancestors — a fact kept quiet in the bigoted atmosphere of late 15th century Spain. (He was also something of a philanderer.) The two men, and the armies they led, were heirs to long but very different military traditions.

THE SPANISH ARMIES

The bulk of those armies which invaded the Kingdom of Granada late in the 15th century consisted of mercenaries, though the great barons, like the monarchs themselves, had their own forces. These consisted of an élite of western European heavy cavalry *lanzas*, plus light cavalry *jinétes* and many infantry. Light horsemen equipped *a la jinéta* were, in fact, the most numerous cavalry in Spain, particularly in

southern Castile and Aragon. Much of their equipment was imported from Italy, though Spain also had a long established armaments industry.

Castile's frontier with the Muslim kingdom of Granada was organized around five base cities. The 'Army of Castile' operated from Cádiz, Seville, Cordoba, and Jaén in the Guadalquivir valley, where the great wealth of Spanish Andalusia served as both an arsenal and a granary. A smaller 'Army of Murcia' was based at Cazorla; here the mountainous eastern frontier was too poor, rugged and underpopulated to pose much threat to either side. Closer to the frontier a series of powerful fortresses guarded against raids from Granada and served as launching points for Christian raids into Muslim territory. The men who watched this frontier were led by local experts whose titles of

Almogávares and *Adalides* were of Arabic origin. Full-scale invasions by large armies of cavalry and infantry were rare, but could lead to major battles involving both 'royal' and local troops. Much more common were small raids and counter-raids by frontier forces.

The organization of the

Army of Castile had much in common with that of 15th century France. It was not a permanent force, except for the guard units of the king and certain leading nobles, but had to be summoned for a particular campaign. The numbers called up, and their place of origin, reflected the location of such a campaign and its

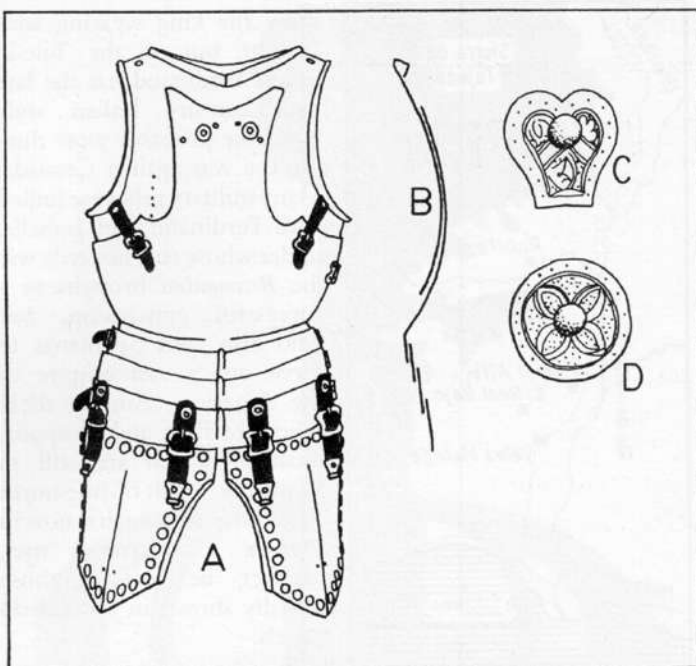


Full armour of King Ferdinand of Aragon, with its armet helmet. This is of northern Italian manufacture and dates from the late 15th century. Aragon had imported large quantities of Italian arms for two centuries, but such full 'white' armour was reserved for the leadership and the small numbers of heavy cavalry equipped *a la brida*. Much was made specifically for the Spanish market, incorporating such fashions as the 'fish-tail' plackart, and large gilded washers, which are most numerous behind rivets around the tassets; these washers were also punched with Mozarab patterns. Open salets were much more common in Spain than this type of closed armet, however. (Waffen-sammlung, inv. A.5, Kunsthistorisches Museum, Vienna)

Details of King Ferdinand's armour in Vienna: (A) front view of breastplate, fish-tail plackart, fauld and tassets; (B) section of breastplate, plackart and fauld; (C) & (D) designs on the decorated strap-ends and rivet washers.

expected importance. Large 'royal' armies included fully armoured heavy men-at-arms riding *a la brida* with straight legs, high saddles, visored salet helmets, 'doubled' breastplates with reinforcing plackarts, and full leg armour or cuisses, greaves and sabatons. A few war-horses could also be armoured, while the rider carried a heavy lance, a large 'war-sword' and a mace or axe. Such troops were, however, relatively rare, being unsuited to the climate of southern Spain or for combat against the nimble fighting men of Granada. They were organized into *lanzas-hombres de armas* which, unlike the *lanzas* of Burgundy, Italy or France, consisted only of one man-at-arms with his page, or sometimes even operating alone. The same number would form *lanzas a la jineta*, but here the warrior wore lighter armour such as a visorless salet, a scale-lined brigandine or a breastplate and sometimes arm defences, but rarely any leg protection. He would ride with short stirrup leathers, broad-based stirrups and a much lower saddle. Weapons normally included a short lance, often with a broad blade; a light cutting rather than thrusting sword; a dagger, and a kidney-shaped leather *adarga* shield. Andalusian *lanzas a la jinete* formed squadrons in imitation of Granadan light cavalry, and outnumbered the *lanzas-hombres de armas* by ten to one.

Castilian Andalusian armies also included numerous infantry, whose role was vital in defence and when attacking enemy fortifications. Most were armed with a helmet, shield, short sword, and a dagger of the Islamic 'ear-dagger' type. Their main offensive weapon was a spear, crossbow or, of increasing importance, an *espigarde* matchlock handgun. On campaign such an army was divided into 'bat-



ties', with the artillery remaining as an autonomous unit. Auxiliaries included sappers and miners, while the increasingly important train of powerful siege guns remained under strict royal control.

The force which conquered Granada also included King Ferdinand's own army from the neighbouring Kingdom of Aragon, which had had no common frontier with the Muslims since the mid-13th century. Its army was organized in a similar manner to that of Castile, though with a stronger Italian influence on its armament as the House of Aragon also ruled southern Italy. Finally, there were large numbers of foreign volunteers who came to strike a blow against the 'infidel'.

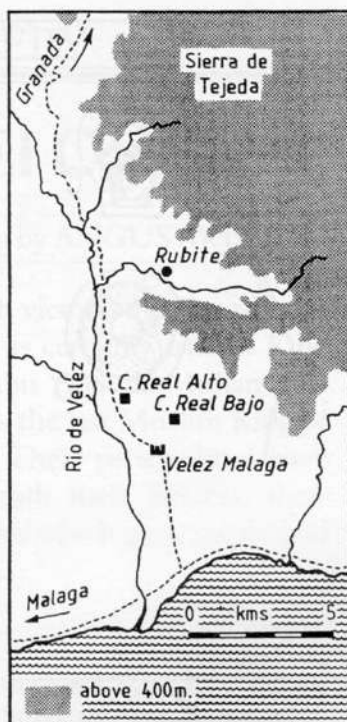
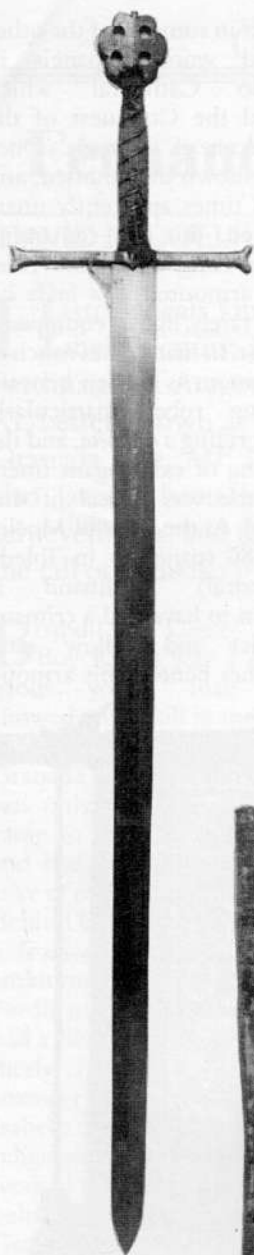
KING FERDINAND'S ARMOUR AND WEAPONS

Ferdinand of Aragon had not been present at the battle of Lucena — described in 'MI' No.43 — where Boabdil was captured. He does, however,

Front and back of the Pendon Real (Royal Banner) of King Ferdinand and Queen Isabella. The motto 'Tanto Monta' also appears on the quillons of the ceremonial sword of Their Catholic Majesties. The two yokes on the front were emblems adopted by Ferdinand of Aragon, perhaps to symbolize the burden of kingship; the sheafs of arrows on the reverse are the emblem of Isabella of Castile. (Museo del Ejército, Madrid)

appear in some 42 of the other carved wooden panels in Toledo Cathedral which record the Conquest of the Kingdom of Granada. Once he is shown dismounted, and seven times apparently unarmoured. In the remaining panels King Ferdinand rides fully armoured *a la brida* or, more rarely, lightly equipped *a la jineta*. In many cases much of his armour is hidden beneath flowing robes, particularly when riding *a la jineta*, and the wearing of extravagant finery in battle was typical of that period. At the siege of Moclin in 1486 (panel 11 in Toledo Cathedral) Ferdinand is known to have had a crimson doublet and yellow satin breeches beneath his armour,





Map of the siege of Vélez Malaga, 1487.

with a brocaded mantle thrown over it.

Many other representations of King Ferdinand in full armour were made after his death, including a fine kneeling statue carved by one Philip of Burgundy in 1521 which is in the Capilla Real of Granada Cathedral. A lesser-known kneeling statue of around 1676 is also in the Capilla Major of Granada Cathedral. Both

Left:

Ceremonial sword, and scabbard, of the Catholic Monarchs, later used by Charles V and the subsequent Hapsburg dynasty for knighting and other ceremonies. The motto 'Tanto Monta Tanto Monta Memento Mei O Mater Dei Mei' is inscribed on the gilded bar-like quillons, and the gilded pommel is pierced to form a rounded cross. On one side of the blade there is still a faint representation of St. John the Evangelist with the yoke, and on the other sheafs of arrows. The grip retains the remnants of red velvet covering. The scabbard was made, or at least re-covered, after the capture of Granada, since the latter's new Christian arms are included in the heraldry on its red velvet covering. (Real Armeria, inv.G.1, G.2, Madrid)

Right:

Rapier style war-sword of King Ferdinand. This type of weapon would have been used when fighting *la brida*; its thick diamond-section blade was designed to penetrate between plates of heavy armour. The quillons and pommel retain traces of gilding. (Real Armeria, inv.G.13, Madrid)

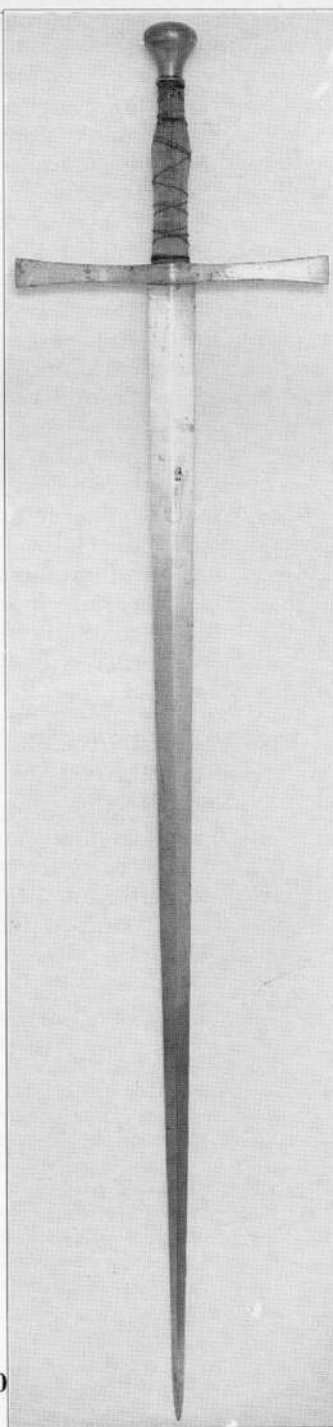
show the king wearing later armour, but on the Toledo panels Ferdinand has the late 15th century Italian style which he probably wore during the war against Granada. Many military relics are linked with Ferdinand and Isabella, most of which are still in Spain, and a suit of fine north Italian armour which is now in Vienna. This armour may, in fact, be one of those actually shown in the Toledo panels.

THE CONQUEST OF VÉLEZ MALAGA, 1487

On 7 April 1487 King Ferdinand of Aragon led a powerful army from Cordoba, across the entire kingdom of Granada, to the strategic coastal town of Vélez Malaga, four kilometres from the mouth of the Rio de Vélez (from the Arabic *Ballish*). There the army made camp on Easter Monday, almost exactly four years after Boabdil had been captured at the battle of Lucena. Vélez had a powerful citadel and was one of the strongest coastal defences in the Kingdom of Granada; in fact its original Arab name of *Mariyat Ballish* meant 'watch-tower of Ballish'. But now the fortress was besieged by both land and sea, as the Spaniards had almost total control over the waters between Andalusia and Morocco.

Ferdinand established his headquarters further up the valley of the Vélez, overlooking Vélez Malaga and cutting it off from Granada beyond the precipitous Sierra Tejeda to the north. (The site of Ferdinand's camp may, in fact, now be echoed in the two farmsteads of Casa la Real Alto and Real Bajo.) Meanwhile another Muslim castle overlooked his position. This could, perhaps, have been located at Rubite (from the Arabic *Ribatah*, meaning fortified frontier or coastal outpost normally manned by religious volunteers), just under five kilometres north of Casa la Real Bajo. Despite this threat from the rear, however, the king was determined to isolate Vélez Malaga from outside aid.

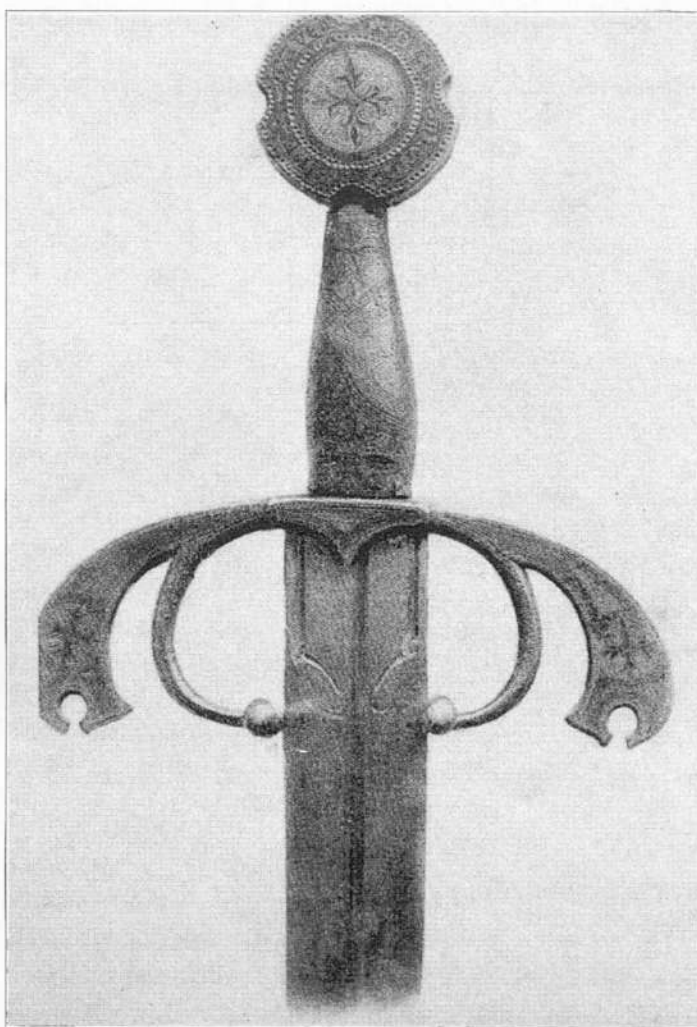
Ferdinand and his guards were resting and eating when a small group of infantrymen, whom he had sent to occupy a hill nearer Vélez Malaga, was suddenly attacked by a larger force of enemy cavalry. The identity of these horsemen was not recorded; but the garrison of Malaga, 35km down the coast, included Berber mercenaries or volunteers known as *Gomeres* (ancestors of the famous Goums who would serve in French and Spanish armies five centuries



later). Such troops normally fought as unarmoured light cavalry, unlike the horsemen of Granada who often wore a small amount of light armour.

Hearing the uproar and seeing this threat to his men, Ferdinand, who had taken off much of his own armour due to the heat, grabbed a spear and led his bodyguard to help. They charged straight into the fray. One of the king's grooms or pages was immediately struck down by his side, whereupon Ferdinand killed the assailant with his spear. Apparently unable to retrieve this weapon, the king tried to draw his sword: only then did he realize that, in his eagerness to join battle, he had forgotten to don his sword-belt!

Five of the king's followers shielded him while the Muslim horsemen were gradually forced back. Not surprisingly the king's senior officers, though admiring his courage, insisted that their impetuous ruler not risk capture by the enemy. For his part Ferdinand apparently promised never again to enter battle without a sword. The incident was later recorded on the coat-of-arms of a now-Christian and Spanish Vélez Malaga, where King Ferdinand is shown with a dead 'Moor' at his feet. The town actually surrendered to Ferdinand's army on 27 April, largely as a result of a pounding by Spanish siege artillery to which the Muslim garrison could make little reply. Ferdinand himself made his triumphal entry five days later, as illustrated on the thirteenth carved wooden panel in Toledo Cathedral. **MI**

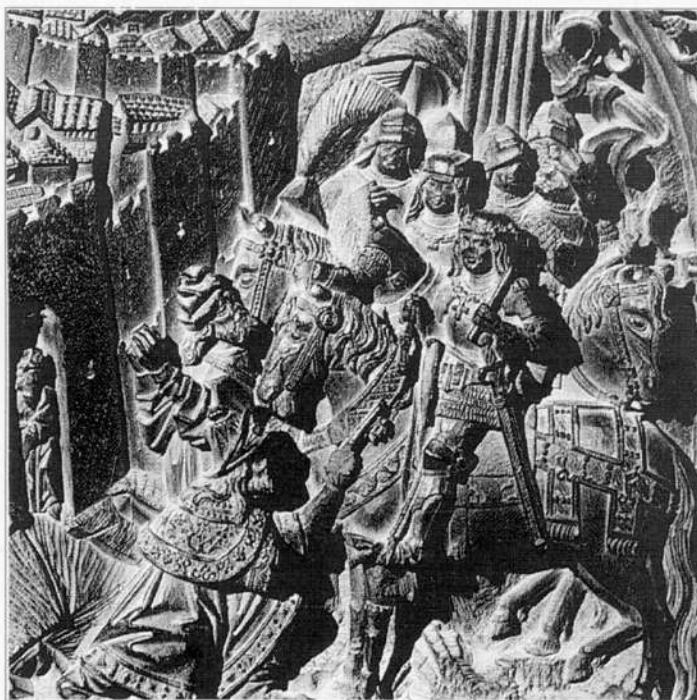


Left:

Hilt of another war-sword of Ferdinand the Catholic, a magnificent late 15th century weapon in an older Iberian-Islamic tradition; it is distantly related to lighter Granadan swords such as the superb surviving *jinete* sword of Boabdil. The blade is relatively flat and flexible; it lacks an acute point, and is designed for cut rather than thrust. It is said to have been given to Ferdinand by his wife Isabella; in the fuller of the blade are the words 'Antonius Me Fecit' ('Anthony made me'); and on the guard the paired verses 'Paz Comigo Nunca Veo Y Siempre Guerra Deseo'. The gilded iron guard is divided to form dropping quillons and finger guards around the blunted upper section of the blade (*pas-d'âne*); this manner of wielding a sword originated in pre-Islamic Iran or India and was brought to Spain by the Muslims. (Real Armeria, inv.G.31, Madrid)

Below left:

'Boabdil surrenders Granada to King Ferdinand', carved wooden panel by Master Rodrigo, c.1495 (detail). This is perhaps the best known of the Toledo panels. Boabdil, with long hair and full beard, kneels to offer the keys to Ferdinand, who is fully armoured *a la brida*; in battle he would probably have worn a visored *salet* like the men-at-arms in the background, or an *armet* like that with his armour now in Vienna. Horse armour is shown on none of the Toledo panels. (in situ, Choir, Toledo Cathedral)



Further reading relevant to both this article and that on Boabdil, 'MI' No.43:

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A.G. De Amezcua y Mayo, *La batalla de Lucena y el verdadero retrato de Boabdil* (Madrid 1915).
J. De Mata Carriazo, *En la Frontera de Granada* (collected articles, Granada 1971).
J. De Mata Carriazo, *Los Relieves de la Guerra de Granada en la Sillería del Coro de la Catedral de Toledo* (Granada 1985).
J. Ferrandis, 'Espadas Granadinas de la *jineta*', *Archivo Español de Arte*, XVI (1943).
M. Gomez-Moreno, 'La Espada del

- Rey Católico, *Coleccionismo CXXIX* (Sept. 1923).
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G.Q. Lacaci, *Armeria del Palacio Real de Madrid* (English edition), (Madrid 1987).
J.M. Mann, 'Notes on the Armour worn in Spain from the Tenth to the Fifteenth Century', *Archaeologia*

- LXXXIII (1933), pp. 285-305.
M.A.L. Quesada, *Granada, Historia de un país Islámico (1232-1571)* (Madrid n.d.).
R.G.P. Santaella & J.E.L. De Coca Casañer, *Historia de Granada*, vol. II: *La Época Medieval, Siglos VIII-XV* (Granada 1987).
R. Trevelyan, *Shades of the Alhambra* (London 1984).

Angus McBride's reconstruction on the rear cover shows Ferdinand as he might have appeared at the siege of Vélez Malaga, 1487.

During the skirmish in which he almost got himself captured he is said to have worn 'only his cuirass', and to have forgotten his sword. At Moclin a year earlier he is said to have worn a crimson doublet, yellow satin breeches and a brocaded coat or mantle. We have drawn from this sparse evidence for this reconstruction. Ferdinand wears the full armour now preserved at Vienna, though without the helmet, and with a slightly longer mail haubergeon as shown on most of the Toledo Cathedral panels. Over his cuirass he wears a fine coat of 15th century Moorish or Moorish-style fabric, his arms passing through the slit sleeves. He is armed with a broad-bladed spear of the type used by Muslim and Christian alike when fighting as light horse rather than close-packed men-at-arms. As no relics of the king's horse furniture seem to survive, our saddle, breeching straps, doubled reins (for use when riding peacefully, or when fighting) and bridle are based upon various examples in the Toledo Cathedral carved panels.

Fernando el Catolico of Aragon, 1487

